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A Treatise on Modern Drawn Work

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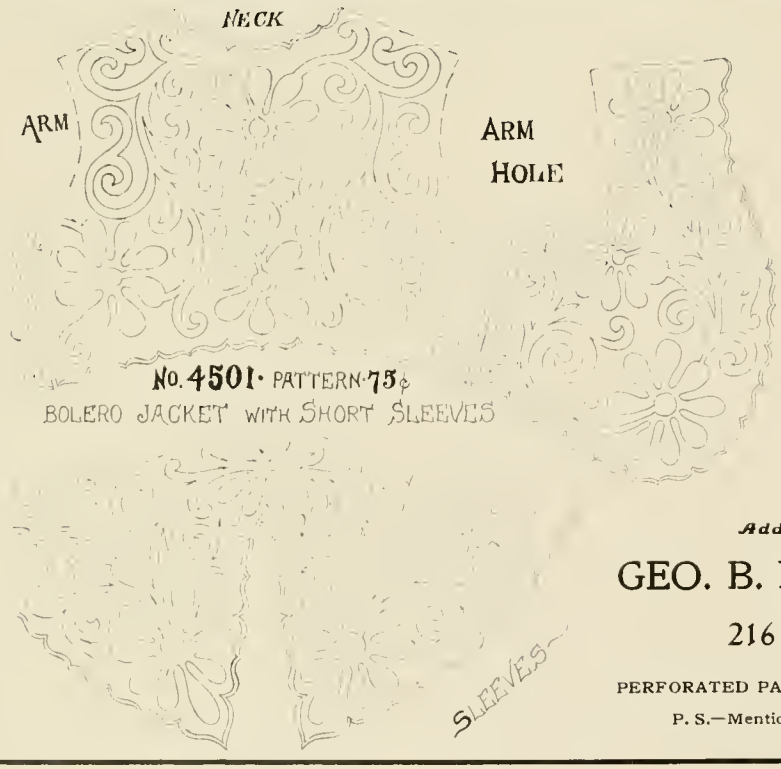

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on the Subject of Drawn Work

The 1907 Book

BY MRS. ISAAC MILLER HOUCK

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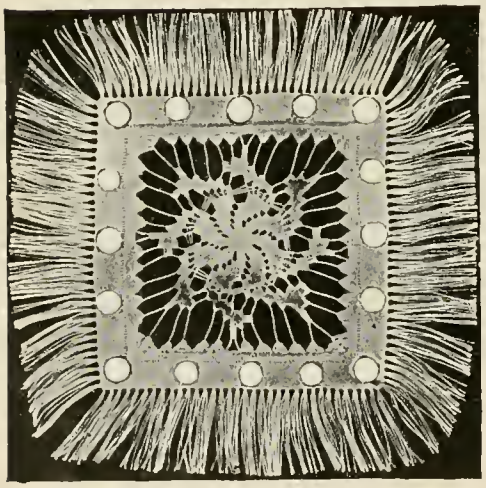
The Author

Mrs Isaac Miller Hornet.

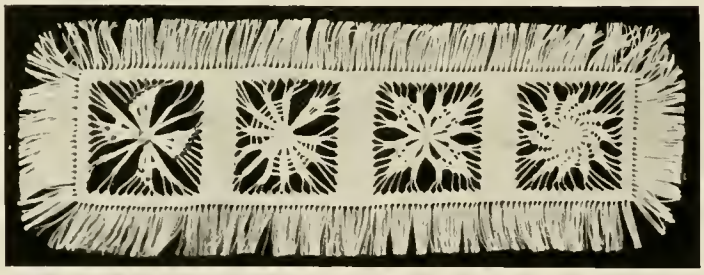
Foreword.



NO regrets arise for the efforts required in launching something new on the art of *Drawn Work*. Others were in existence, yet continued in the old thoughts. That studies created in color with new and pleasing stitches have been appreciated, has been proven without a doubt. The first issue was soon exhausted. A second and third followed. Still a demand for another. The words of praise and appreciation has made this the fourth issue a pleasure work. An earnest thought enters into each study, that it may please the students of this art.

It is through the earnest appeal for another issue and the kind words of appreciation by patrons of former books that I present this my Fourth Issue. With the hope it will please all those perusing its pages, I dedicate same to all interested in the Stitches of Drawn Work.

Suggestions on the Planning of Work, also a Talk Regarding Materials

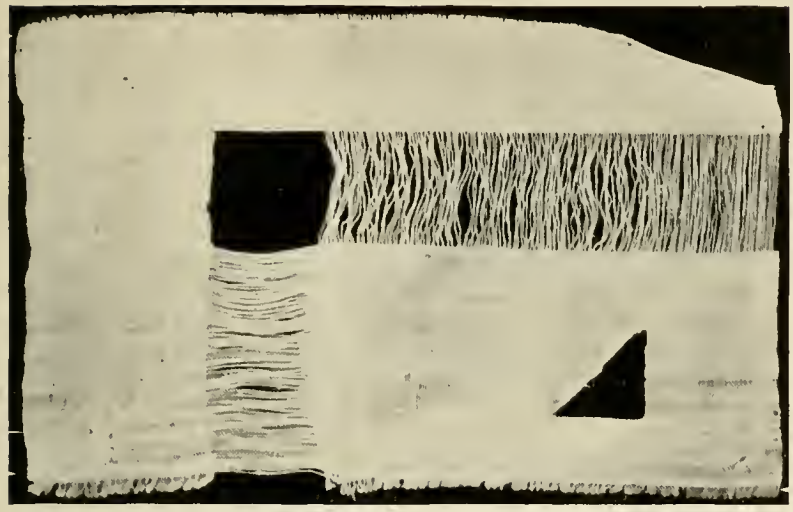


Many questions come to me regarding the choosing of materials. Although given with the descriptions of pieces, yet I feel it a sense of duty to enter into a personal plea on this page. It does mean much to be able to choose materials that not only help to make the work itself a pleasure, but to have it come out new each time of laundering. Linen of the pillow-case grade, sound thread and free from dressing, serves best for most purposes. If a wider linen is required, a fine sheeting can be used. It is not necessary to launder this linen before using, as the threads draw easily.

As to thread, if the article is to have hard usage I suggest a cotton, linen or the mercerized. Weight of thread to compare with linen used. If color, such as Filo or Roman, is desired, use it on pieces of colored linen, or those not requiring much laundering. In doing up pieces done in color treat as you would embroidery, by doing each piece complete before wetting another. Do not have water very hot; use a mild soap. By following these suggestions you will be helped in many ways.

Note—In this talk with patrons I suggest the choosing of proper linen. I refer you to the firm of Elder & Johnston, Dayton, Ohio. Personally I know them to be reliable. Ask for samples.

First Steps—Drawing of Threads



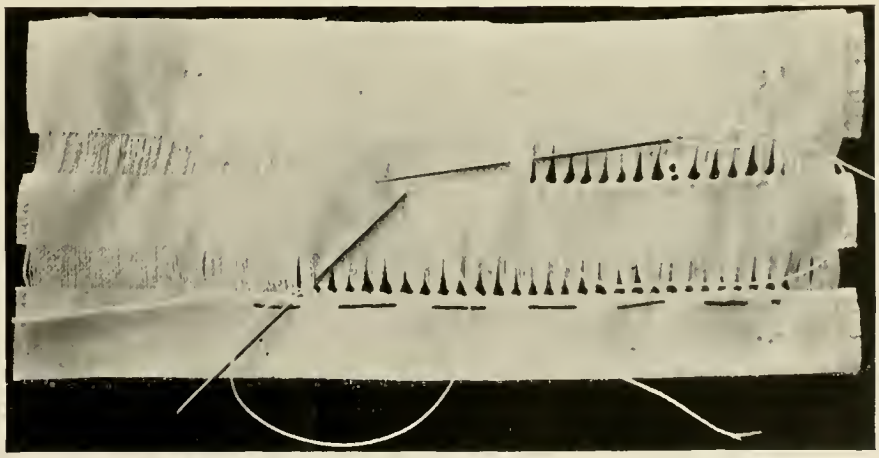
No. 1. FIRST STEPS—DRAWING OF THREADS

Three thoughts are to be considered in the beginning steps of Drawn Work. First, what shall I make? Second, the dimensions of the piece. Third, the material to be used. Choose patterns from the book, then follow descriptives closely as dimensions and materials will be given.

Cut No. 1 demonstrates the drawing of the threads as in a border; draw likewise for hemstitching, only fewer threads. In drawing for hem measure width of hem required and draw threads the entire length. In regulating the space the better way is to measure, as the width will be more accurate. After threads are lifted the following work will be hemstitching and buttonholing.

No. 2. Hemstitching

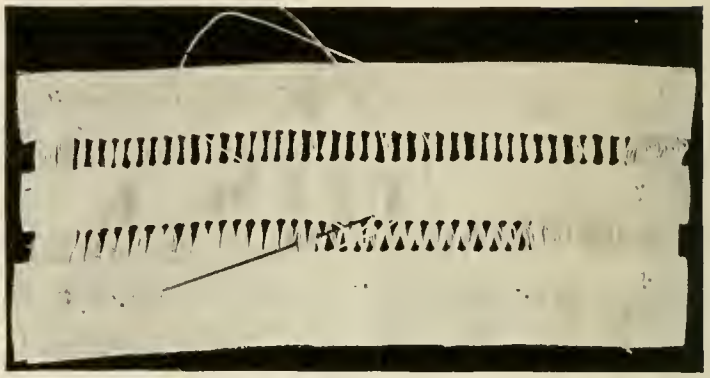
The placing of the needle and lifting of threads are the principal thoughts. Heavy threads and materials were used that just how the work was done might be clearly seen; the hem, as it was turned over to edge of drawn space was held in place with a black thread, plainly seen. The thought arises, Shall the work be done on the right or wrong side? The author prefers the wrong side for neatness; can be done from either side. Hold the work firmly over the first finger with thumb and second finger; the upper needle is lifting the threads, showing the first step; the lower is finishing the work by binding the thread into the linen. Be careful not to catch too deep; do not count; simply lift sufficient threads not to draw the linen.



No. 2. HEMSTITCHING

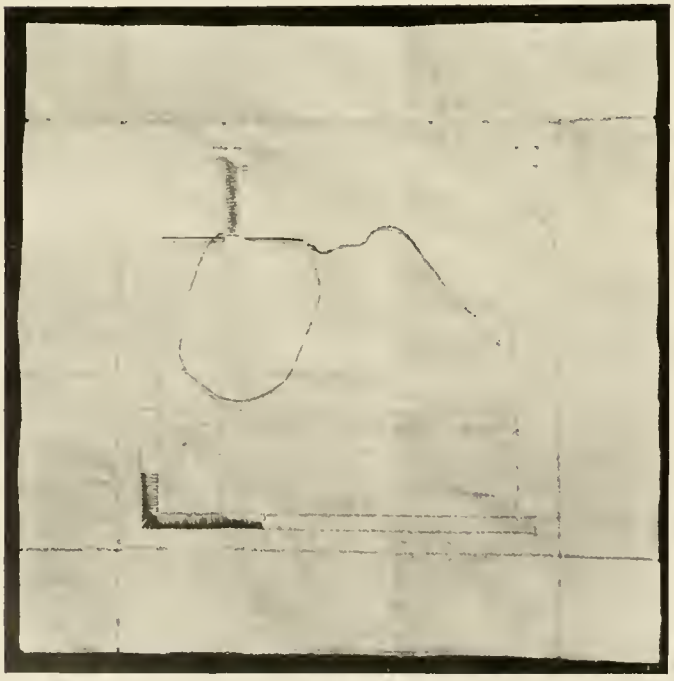
No. 3. Double and Diagonal Hemstitching

Here are shown two styles of hemstitching; either can be used where narrow bands are required for the finish of hem or for table pieces, pillow cases, skirts or shirt waists. In the double it is the simple hemstitch on both sides of space. In the diagonal the one side is the straight hemstitching, on the other the linen strands are divided, binding half and half of each strand together. Use fine cotton thread for hemstitching.



No. 3. DOUBLE AND DIAGONAL HEMSTITCHING

No. 4. Preparing Work for the Frame



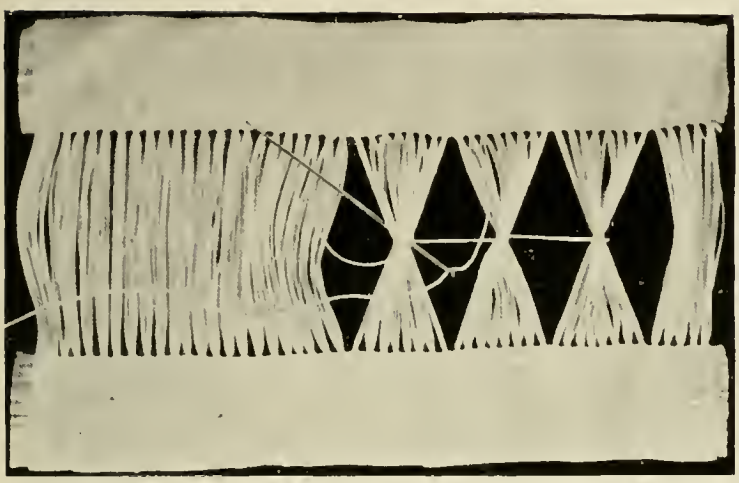
No. 4. PREPARING

As the subject of hemstitching has been thoroughly described both by the cuts and how the stitch should be done, we now turn attention to buttonholing. And as this work has always been the tedious part of the preparing, I will endeavor by descriptive cut and explanation to simplify same.

In all of the straight style of Drawn Work threads can be drawn. Notice CUT carefully. You will observe that by drawing a thread on either side of a width suitably wide to create a neat buttonhole; then follow over this space with the common style of embroidery buttonhole. Much eye-sight and nerve strain is then saved and the work much more speedily done.

One can do the work more neatly and satisfactorily. Patrons of former books say my way of doing all my studies certainly prove that drawn work is not the tedious work that has been ascribed to it. Try at least one piece by following the arranging for buttonholing and you will never do the work otherwise. Size of piece same as adjusted in frame, ten inches square, one and one-fourth inch for fringe; margin of one-fourth inch; border one and one-half inch.

No. 5. Knot Stitch

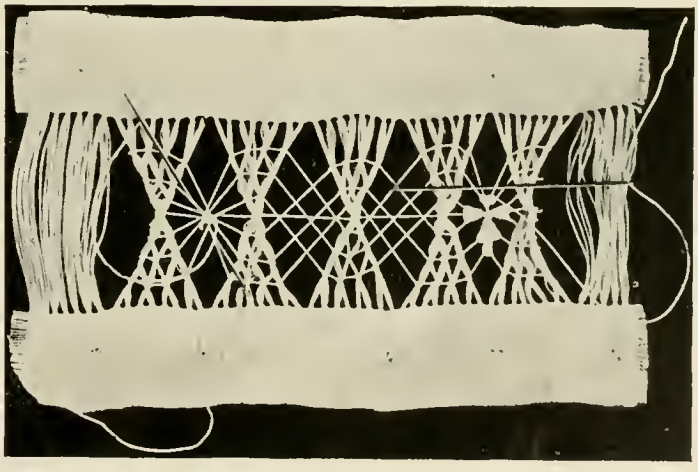


No. 5. KNOT STITCH

The knot stitch is the foundation stitch of Drawn Work. This cut shows the needle as placed through the loop. I kindly ask that this stitch be studied carefully, as it is quite essential to the worker to tie the knot securely and neatly. In making this stitch carry the thread to the left, then upward to the right, forming a loop. The needle is then placed under the thread to be turned and carried up through the loop, draw the thread firmly and the knot is tied. Every effort has been made to produce the cut plainly; also to make these explanations very thorough in showing how the work is done.

No. 6. Three Studies Shown

Outlining, binding and weaving are shown in this cut. By outlining is meant the foundation threads lain through the border on which figures are woven. The first thread, as shown in cut No. 5, is lain in center of border, using knot stitch to bind linen strands in clusters of eight each. Other threads are lain diagonally across border, separating linen strands as shown. After all threads are lain they are bound to a center with the knot stitch preparatory to weaving figures. In one space the threads are being bound, in two of the spaces the laying of the threads are shown, in the other the weaving of a design is explained. The needle shows the taking up of threads. Weave back and forth as a shuttle. Take up or drop threads as figure indicates.



No. 6. THREE STUDIES SHOWN

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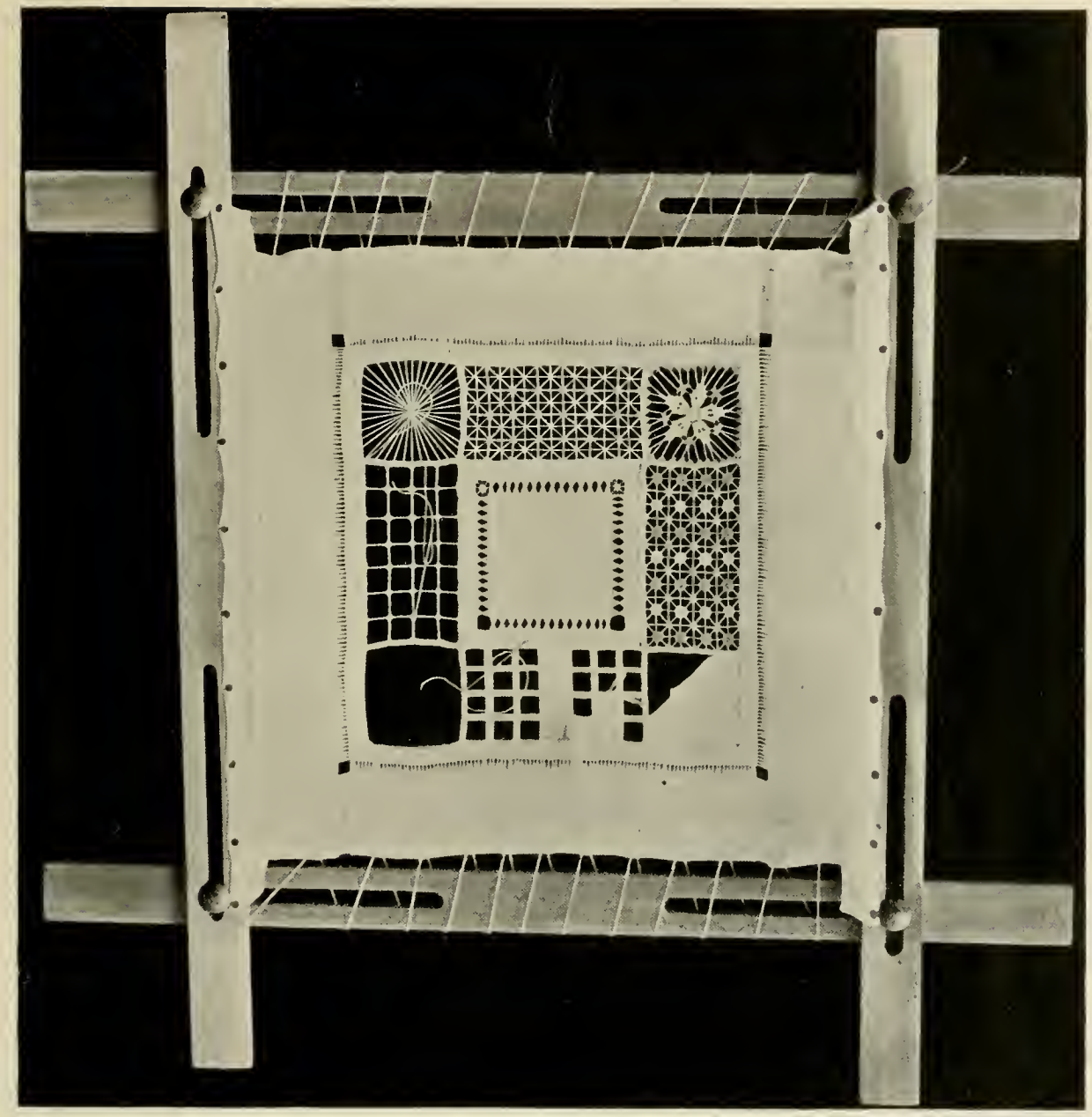
THE AUTHOR'S PET

Description of Piece in Frame

As mention is made elsewhere regarding frames and their uses, will only add that the work is more neatly and quickly done when held in perfect shape, as it is when stretched in a bar frame. No drawing of threads evidence that the work will launder without difficulty. In the piece shown in frame, work is left in descriptive with the hope the wrapping and jeweling would be very plainly understood. In this work the barring off the linen into size squares desired was first thought, leaving a full ⅛ inch of linen between open spaces. In some pieces these linen strands are not wound or wrapped; in the cut shown they were. Size of piece and how to plan for buttonholing fully explained in No. 4. Filo is used for wrapping. Start the thread on wrong side of buttonholing, wrapping on wrong side of piece by holding finger very lightly against linen strand, slipping needle around and around until linen threads are covered from section to section. After being wrapped the section where linen strands cross will look unfinished. Smooth coverings of Filo silk, called jewels, are created around the section; hold finger and carry threads as in wrapping.

After the wrapping and jeweling are completed body threads, to weave on, can be laced through the cord formed by wrapping and through jewels. Weaving can be done in open spaces or around jewels. Corners are also shown in detail. Cut No. 8 shows more fully the details of corners.



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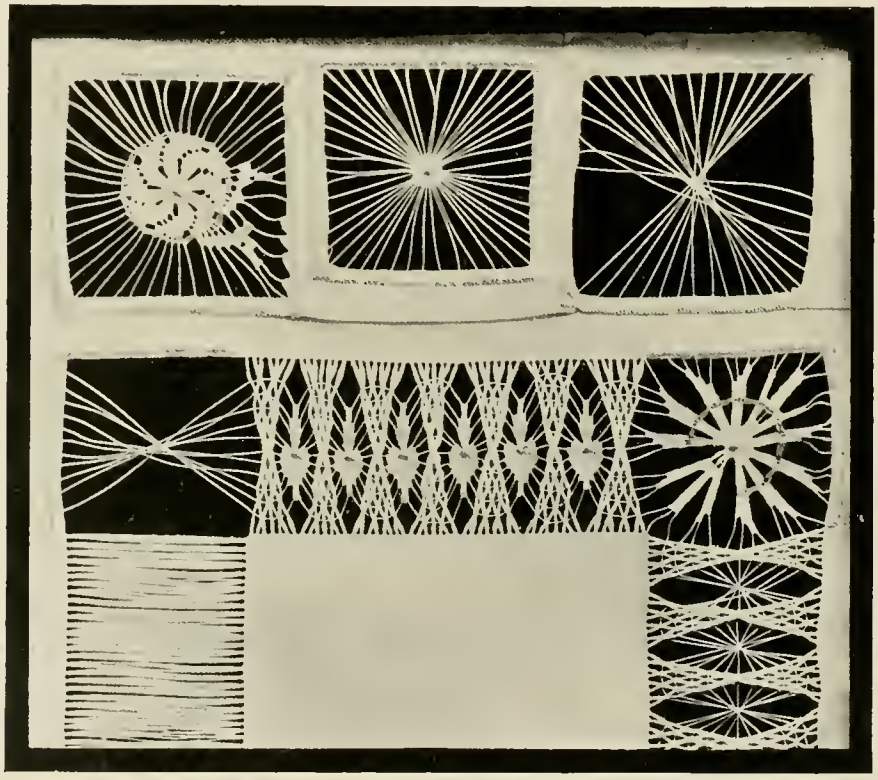
No. 8. Threads Lain for Corners and Border

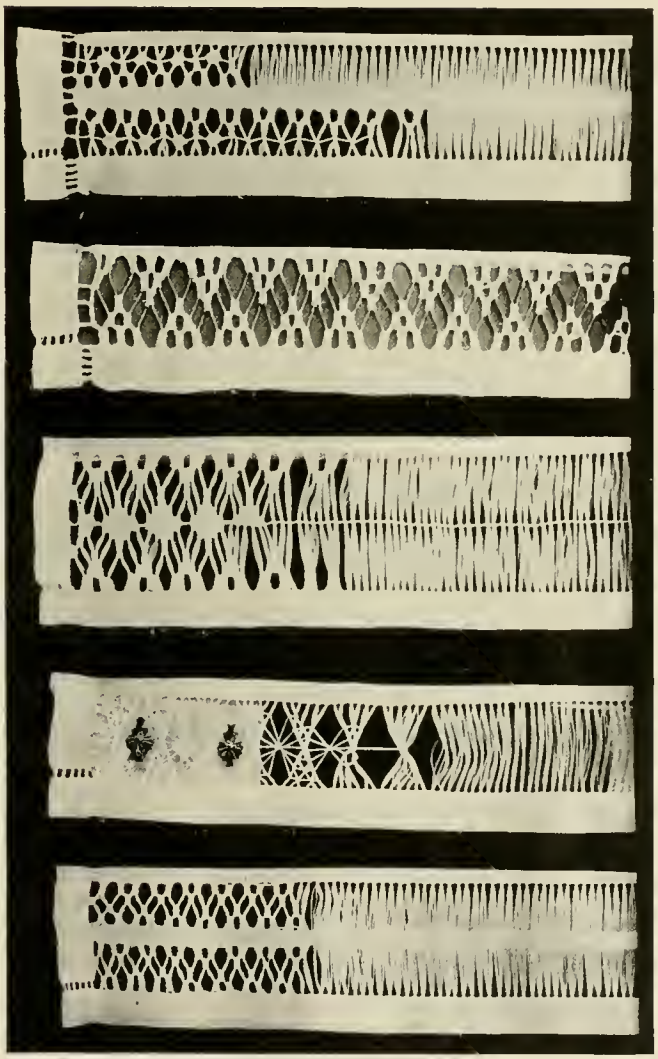


No. 8. THREADS LAIN FOR CORNERS AND BORDER

I have had the question asked, How do you lay the threads for corners and borders? Notice that parts of each style of work is unfinished. This will explain that the threads are lain diagonally across the border for figures, same as in corner for corner figures. In arranging threads in this way the work will not draw. After the figures are woven each thread is long, sufficient for its place. In one corner space the proper way of laying foundation threads are shown. In another, after threads are lain, they are bound to a center and woven around three times, ready for figure weaving. In the third a wheel figure is partly woven, showing more plainly than words can tell how work is done. Notice this wheel complete as a heading of one of the first pages. The saw-tooth finish at edge of buttonholing is explained with the working of four teeth; simply loop the thread over the outlining thread, each time carrying thread down in buttonhole edge; repeat until small points are formed. In the border foundation threads are lain across the linen strands, using the knot stitch in binding same; the figures are woven same as corner studies—usually smaller. In this figure the pineapple is imitated with an odd corner figure; all buttonholing and hemstitching to be done before adjusting to frame.

Note—Throughout the book you will notice the abbreviation of B. & A. B. & A. stands for the Brainerd & Armstrong Silks. Notice the higher numbers represent the B. & A. Silks, while the lesser numbers represent the Corticelli Silks.

No. 9. Narrow Borders, for Collars, Cuffs, or when such bands are required



No. 1.

No. 2.

No. 3.

No 4.

No. 5.

No. 1. Two bands are used, each being one-half inch wide; hem one-fourth inch. Space between bands, one-eighth inch. In collars and cuffs either India linen or mull are best, as they should be dainty. Sufficient unfinished work is shown to explain that hemstitching was done on one side of either band. Weaving done on linen strands of inner side of bands. One outlining thread laid on which small web figures are woven.

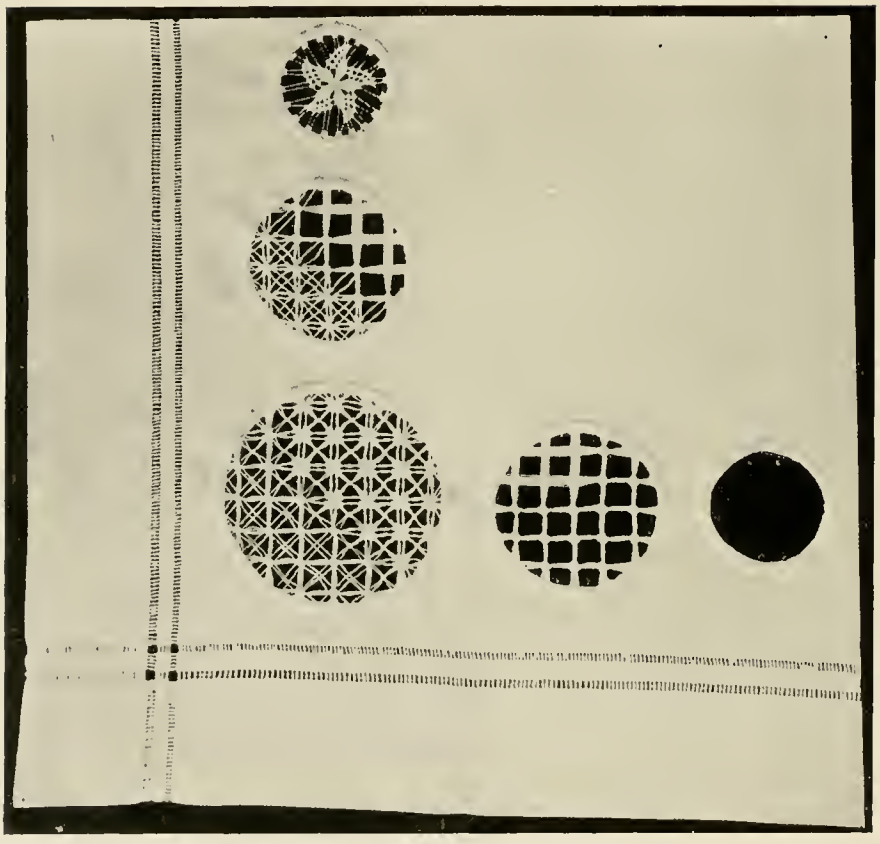
No. 2. Width of border, seven-eighths inch; hem, three-eighths inch; hemstitch on either side of border, then weave a pyramid on linen strands, beginning with six and ending with two. On opposite side arrange the points to lay between others. In this the linen strands, showing between, were wrapped, simply carry thread round and round until all are covered smoothly. Colors used in this collar were $\frac{\text{Corticelli}}{\text{B. \& A.}}$, pink, $\frac{5\,7\,3}{2\,8\,8\,1}$, blue, $\frac{7\,0\,0}{2\,2\,7\,1}$, red, $\frac{6\,5\,8}{2\,5\,3\,3}$.

No. 3. In this a wide border is executed. Prepare same one and one-fourth inch wide; hemstitch on either side, then with the knot stitch tie a middle outlining thread through center; weaving then done on linen strands in point design afterward a diamond shape is woven against middle body thread. Color could be used to please fancy. Follow the descriptive cut carefully.

No. 4. In this study is shown a style suitable to one dressing in mourning. Width of border, three-fourths inch, hemstitched on either side. Seven outlining threads are laid, on which small figures are woven alternate black and white. Follow well the description shown.

No. 5. In this two borders of very dainty creation are united. These are so simple of construction I will not confuse the worker with analysis. Width of border one-half inch; hem three-eighths inch; space between border one-fourth inch. These borders being so quickly created they would do nicely in table or bed linen.

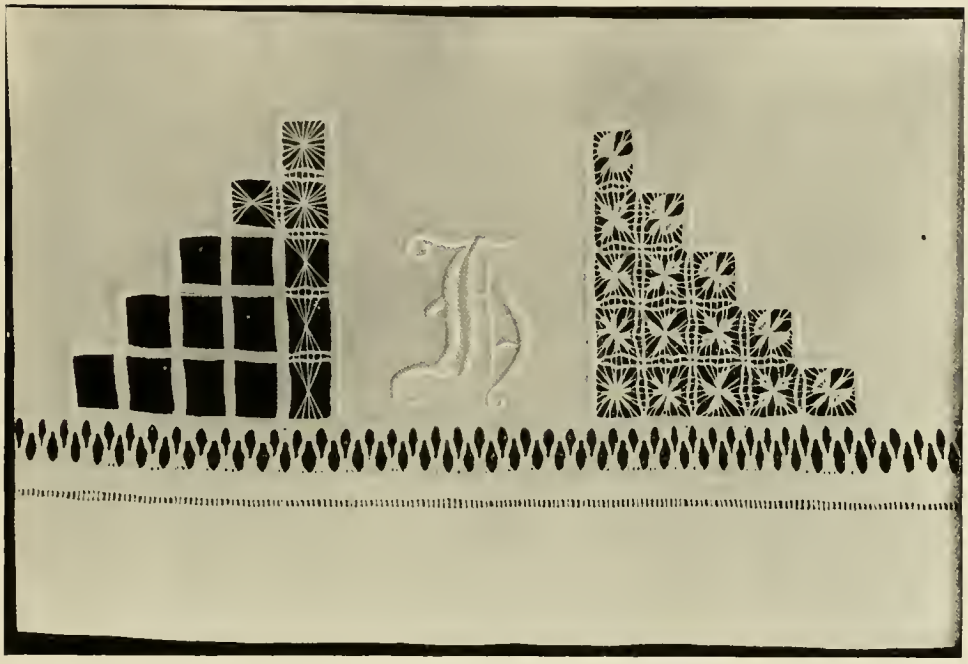
No. 10. Corner of Lunch Cloth



No. 10. CORNER OF LUNCH CLOTH

Studies for lunch cloths are always desirable. An odd study is here presented, although the planning and the stitches are the same as will be described elsewhere. The forms are circles; each part is left in explanation. Size of large circle, four inches across, divided into one-half inch divisions, leaving a foundation of linen threads between each part. Let measure guide you; leave a good one-eighth inch between. Jewels are placed on the sections where strands cross. Description of No. 7 explains well the wrapping and jeweling. Outlining threads are laid on either side of jewel and figures of four parts woven as shown. The second size circle is three inches across, divided into parts as large circle. Jewels and threads laid in like manner. Only a figure of eight parts occupy a place around the jewel. After weaving is done the threads that cross open space are bound to a center and a tiny jewel created. Third circle is two inches across; in this the center of linen is removed, threads laid from edge to edge of circle, until required number is placed. A star figure, woven as cut plainly shows, size of cloth, 48 inches; width of hem 2 inches. With a finish of hemstitching, linen should be of good body. A linen sheeting or damask is preferable. Use pure linen or the mercerized cotton thread. Number of thread to suit linen.

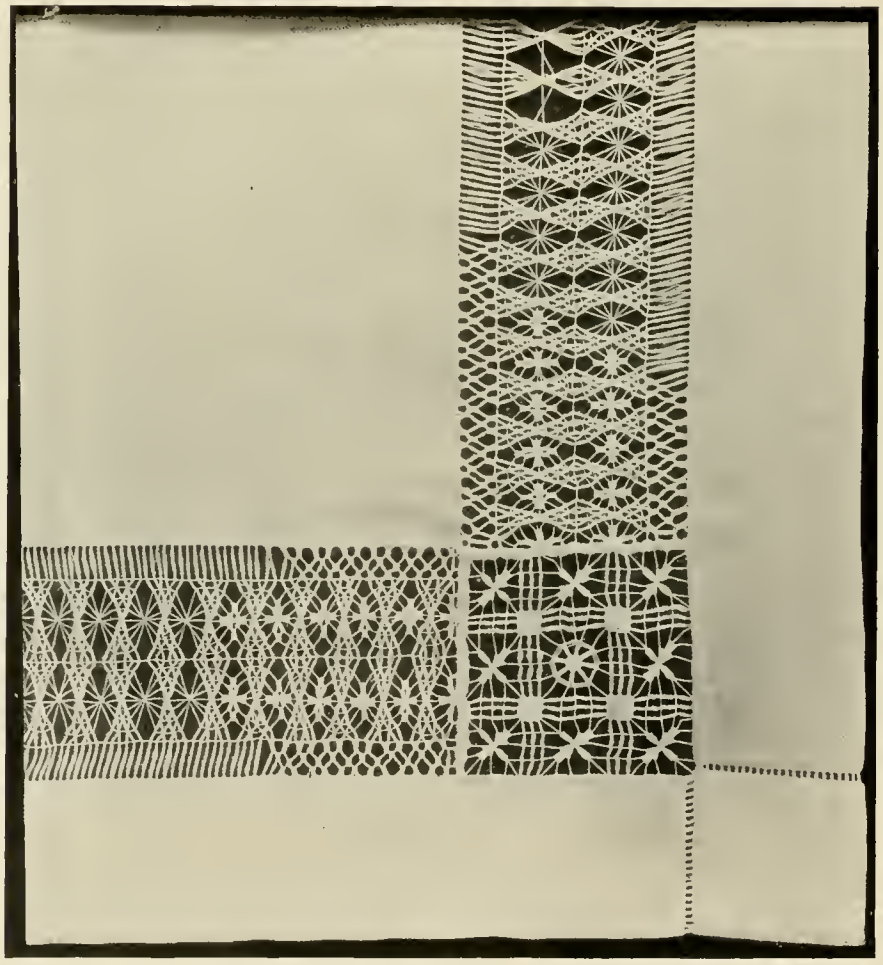
No. 11. Towel End with Initial



No. 11. TOWEL END WITH INITIAL

Many of my inquirers ask for studies suitable for towels or scarf ends. An odd creation is here shown, yet simple and pleasing. The widths were first planned, then arrange buttonholing, which is explained in Cut No. 4, making this work a pleasure. Width of narrow border, one inch, including buttonholing, or three-fourths inch wide; size of open spaces in pyramid three-fourths inch. The descriptive part of the figures, planning and weaving are so plainly shown no further details are needed. In narrow border hemstitching was done on either side against buttonholing, then weaving in straight fashion on four of the linen strands, weaving on one side, that the strands would divide diagonally. Use cotton thread No. 40 if spool, or a heavy if mercerized. Hem two inches, with a double hemstitch as a finish.

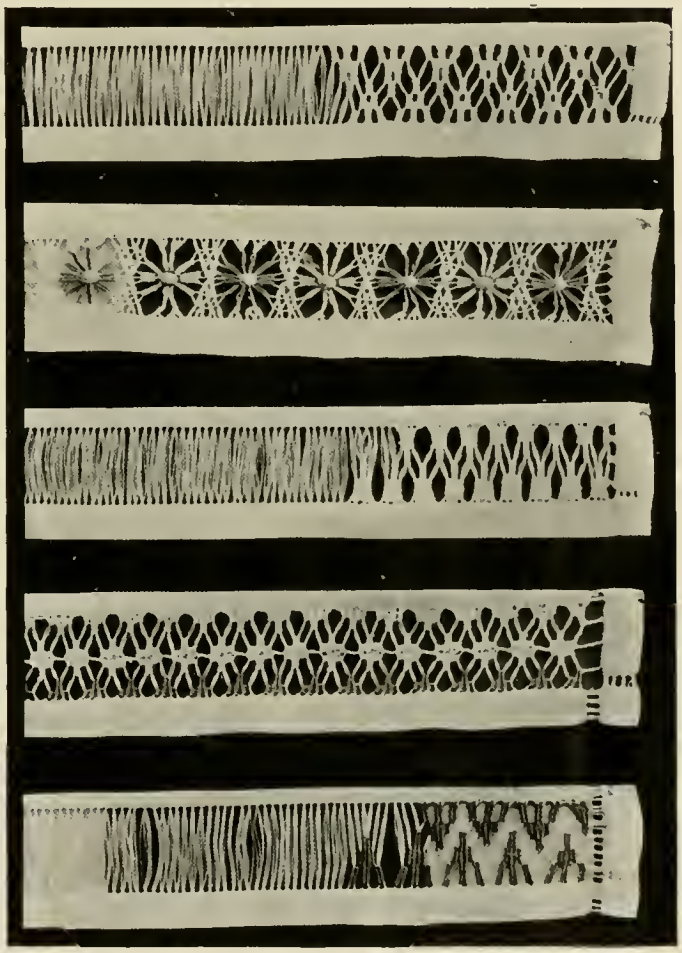
No. 12. Border Adapted to Drape Curtains or Table Cloth



No. 12. BORDER ADAPTED TO DRAPE CURTAINS OR TABLE CLOTH

A very quickly executed style is here shown, and is most effective and pleasing. Width of hem two inches; width of border two and three-fourths inches. Baste hem, then hemstitch border and hem at same time; also on other side of border. Border was divided in half by laying an outlining thread, using knot stitch; another division was made, laying off a one-half inch margin at either outer side of wide border. The remainder of foundation threads and the weavings are so plainly shown I will not proceed further and not confuse with explanations. Corner is arranged by the planning of borders, after being buttonholed is divided into three open parts either way, leaving a division of a one-fourth inch of linen between each part. If for drape curtains use sheer material; for table cloths choose heavy linen. Thread of mercerized cotton or linen.

No. 13. Borders well adapted to Collars, Kerchiefs or Shirt Waists



No. 1. A border three-fourths of an inch wide was planned in this. Hem three-eighths inch; hemstitch both at one time; weaving was done on the linen strands, weaving a point of pink on one side and blue on the other, using filo Corticelli B. & A. pink, $_{2}^{5}{}_{8}^{7}{}_{8}^{3}{}_{1}$, blue, $_{2}^{7}{}_{2}^{0}{}_{7}^{0}{}_{1}$. It would seem impossible to plan a more pleasing, durable or quickly done style of work.

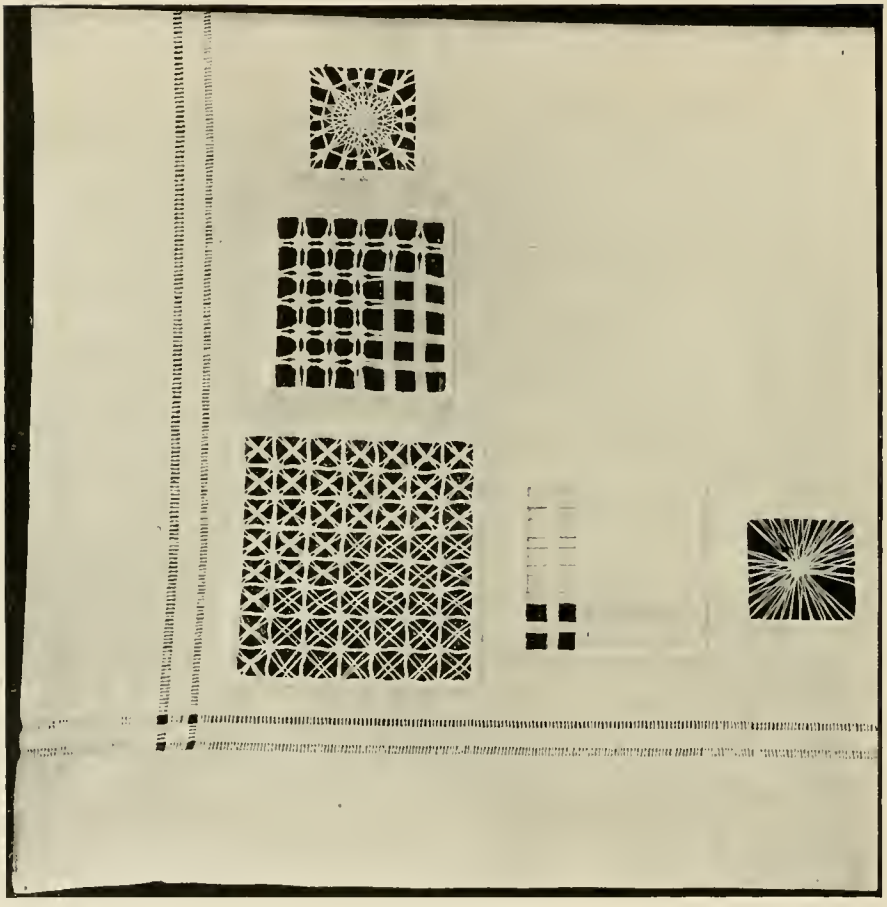
No. 2. Border three-fourths inch wide; hem three eighths inch; baste hem, then draw threads for border, hemstitching both parts at one time. The laying of threads for figures is fully shown in cut No. 34, next to bottom border. Figures same except linen strands on either side of center weaving was wrapped. Color was used in figures, alternate green and lavender, Corticelli B & A., green, $_{2}^{6}{}_{8}^{9}{}_{3}^{3}{}_{1}$, lavender, $_{2}^{1}{}_{5}^{8}{}_{2}^{3}{}_{1}$; hemstitch and outline with spool cotton No. 50.

No. 3. Another border speedily done, as no foundation threads are needed. Arrange for a one-fourth inch hem and a three-fourth inch border, hemstitching both at one time. Also hemstitch other side of border. Weaving is created on four linen strands, ending on two, allowing the weaving one side to grow between points on other side. Color can be used instead of white.

No. 4. In this the work is so much like No. 3, in Cut No. 9, I refer you to that. You will note only four of the linen strands are used in doing the weaving on either side; forms in center are smaller. Colors are used. White for center, green on one side in points, pink on other. White Corticelli B. & A. $_{2}^{6}{}_{0}^{1}{}_{0}^{4}{}_{1}$, pink, $_{2}^{5}{}_{8}^{7}{}_{6}^{3}{}_{0}^{\cdot 5}$, green, $_{2}^{6}{}_{7}^{9}{}_{8}^{4}{}_{3}$. Width of border three-fourths inch.

No. 5. This border is created in black and white, similar in style to No. 1 on this page; same width of border and hem; use black filo for weaving; the white shown is the linen strands between weaving.

No. 14. Table Cloth Study



No. 14. TABLE CLOTH STUDY

This cut represents something out of the ordinary for table cloths. Instead of the usual border thoughts, squares of three sizes are planned, largest one being four inches square, divided into seven open parts, creating six strands of linen to be wrapped either way. Turn to No. 7 for explanations regarding wrapping and jewels.

After wrapping, jewels are placed on the sections and outlining threads laid either side of jewel, running from side to side of square; little star figures woven in open spaces; second square three inches, divided into six parts; no wrapping of the linen strands. Jewels cover sections; figure of four parts woven around jewel by separating linen strands.

Third square two inches. Remove linen center by cutting close to buttonhole edge, ten threads laid to a side, carrying them across as in Tenneriff wheels. Note carefully the unfinished cut. These threads are then bound to a center and figure woven as shown. Width of hem two inches, finished by double rows of hemstitching. Arrange for buttonholing as described in Cut No. 4. Use linen, cotton or mercerized thread.

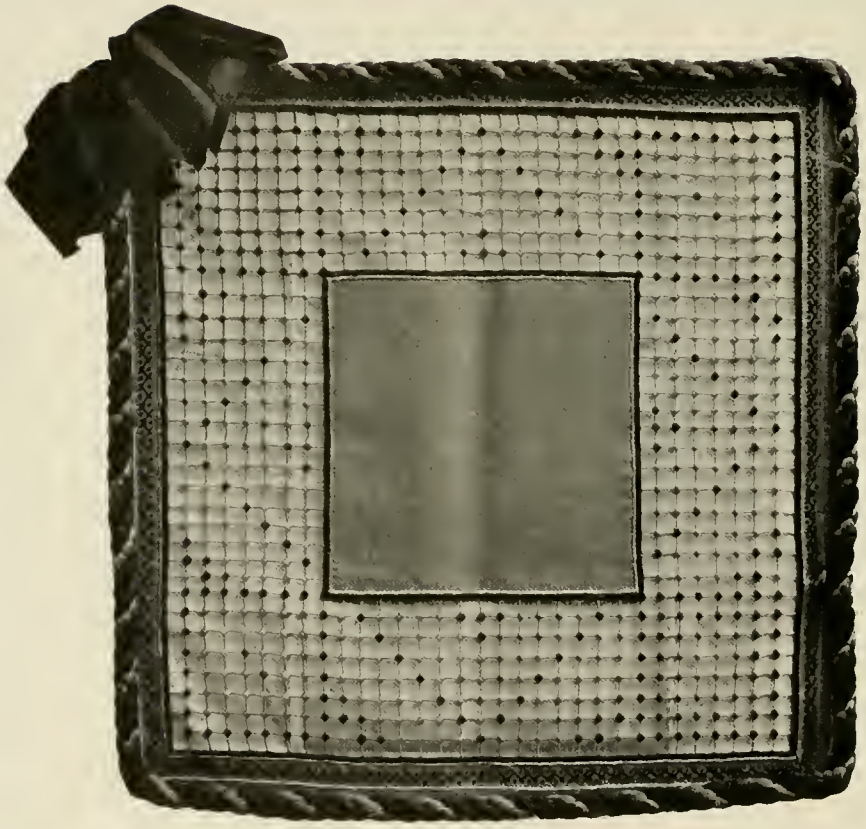
Note—From the expressions of those receiving this book as a gift it is greatly appreciated. It will be just the gift for *your* friend and bring her many hours of pleasure, with kind thoughts of the giver.

No. 15. Picture Frame Design

No. 15. PICTURE FRAME DESIGN

This design carries with it many suggestions that scrolls could be arranged for. One or several pictures could be placed in one frame. Will not go into details regarding scrolls, only say there are a great variety of drawn stitches that could be used. Those used in this are fully explained in table scarf, a pattern of which you received. Embroidery done in white filo Corticelli 614 B. & A. 2001. Pink, green and rose of dainty shades for open work. Use pillow case linen. The portrait shown was my mother when in her teens.

No. 16. Jewel Pillow



No. 16. JEWEL PILLOW

In this pillow all will find pleasure in creating. Size of pillow eighteen inches. A margin of one inch is arranged before border is planned. Width of border four inches, divided into eight open parts, thus seven strands of linen are to be wrapped either way of pillow. Jewels of a variety of colors; the greater the variety the prettier. Refer to description of No. 7 for explanation of wrapping and jeweling. Arrange for buttonholing as taught in No. 4. Buttonholing and fancy stitch in one inch margin; were done with red Roman floss, $\overset{\text{Corticelli}}{\text{B. \& A.}}\ {}^{5}_{2}\,{}^{4}_{1}\,{}^{0}_{5}$, wrapping with green ${}^{6}_{2}\,{}^{0}_{1}\,{}^{3}_{8}\,{}^{0}$. An etching stitch with pink outline embroidered silk was created at back of buttonholing.

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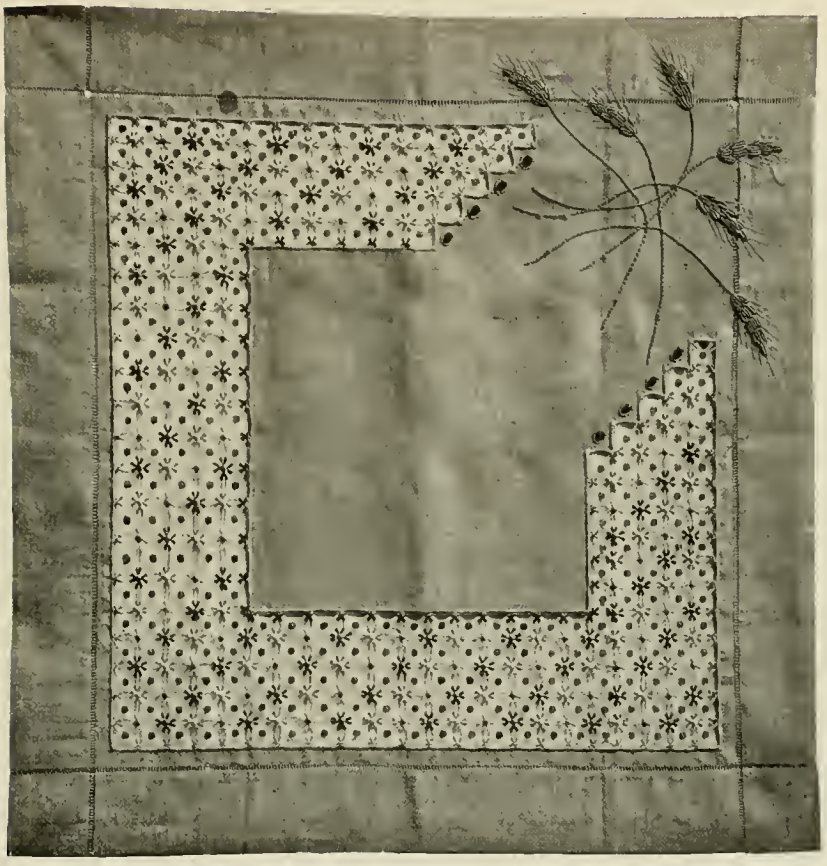
No. 17. Study for Sash Curtains

No. 17. STUDY FOR SASH CURTAINS

Many inquiries have been received asking for open and quickly-created border for sash curtains. The border shown certainly fills these requests. Sheer linen was the material used, with cotton thread, No. 50, for the work. Bottom hem, two and three-fourths inches; side hem, one and three-fourths inches; double hemstitching; finish corner of hem. Other parts are finished with the hemstitching of border. Width of border two inches, with five outlining threads laid through each division. When figures are woven these threads are looped around the group of eight and a plain straight figure woven on the threads and linen strands; then are added threads from corner to corner for large figures, making in all twenty-four threads for this figure. Divide into four parts, twelve threads to each part Weave as shown.

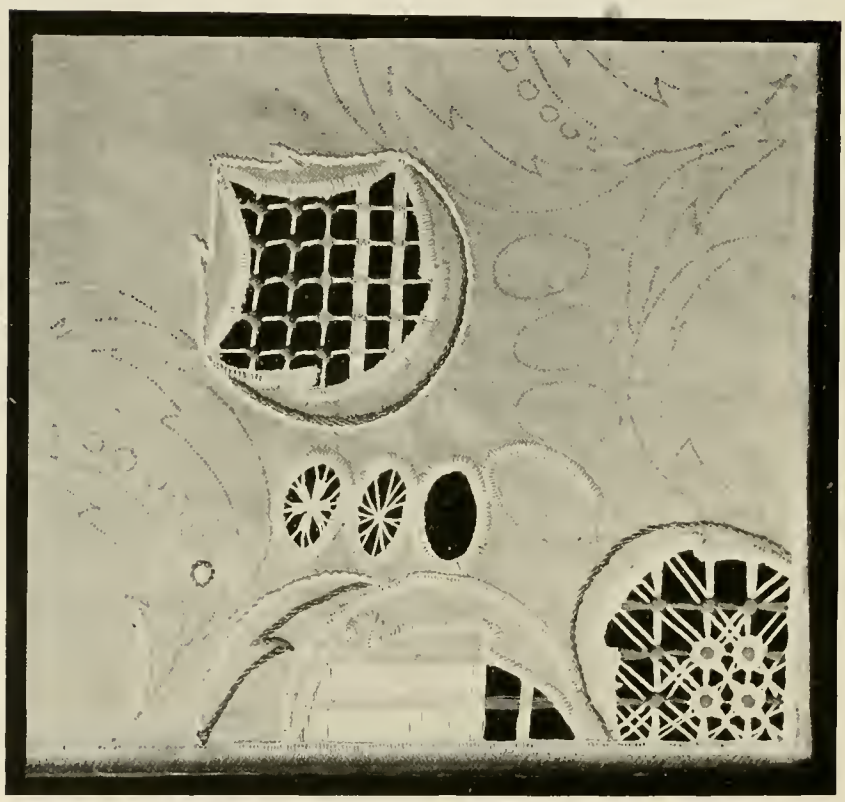
No. 18. Pillow with an Odd Corner



No. 18. PILLOW WITH AN ODD CORNER.

This cut represents two styles of stitches, wheat embroidery in one corner with a band of drawn work two and three-fourths inches wide around pillow inside of hem, carrying close to wheat, with a step created for the finish of each division in border. The square of linen can be arranged, size twenty inches, one and three-fourths inch for hem. A finish of double hem-stitching. The design should then be stamped in corner; then arrange for border by drawing threads for buttonholing, leaving a space of one-half inch detween hem and border. Divide the two and three-fourths inch border into five open spaces, leaving linen strands a full one-eighth inch between each space. Jewels of pink, green and yellow were formed on the section, alternate rows of each color. A body thread on which to weave was laid diagonally across open spaces, three in number and carrying through jewels; buttonholing on the edge of border. A star figure was woven around jewel on the body threads and the linen strands divided figures of three numbers of green, with web figure of yellow woven in open spaces by binding body threads to a center as a foundation. Embroidered jewels of dark and light green form a finish for ending of border next to wheat. Colors for jewels were pink filo, Corticelli B. & A. $_{2}^{6}{}_{6}^{3}{}_{7}^{7}{}_{1}$, green, $_{2}^{6}{}_{1}^{9}{}_{8}^{4}{}_{1}$, yellow, $_{2}^{7}{}_{1}^{7}{}_{1}^{5}{}_{0}$. Colors for figures, green, $_{2}^{7}{}_{4}^{5}{}_{5}^{3}{}_{1}$, $_{2}^{7}{}_{4}^{5}{}_{5}^{4}{}_{2}$, $_{2}^{7}{}_{4}^{5}{}_{5}^{5}{}_{3}$; weaving of webs, yellow, $_{2}^{7}{}_{1}^{7}{}_{1}^{5}{}_{0}$; buttonhole with green filo, $_{2}^{6}{}_{1}^{9}{}_{8}^{4}{}_{1}$.

No. 19. End of Sideboard Cover

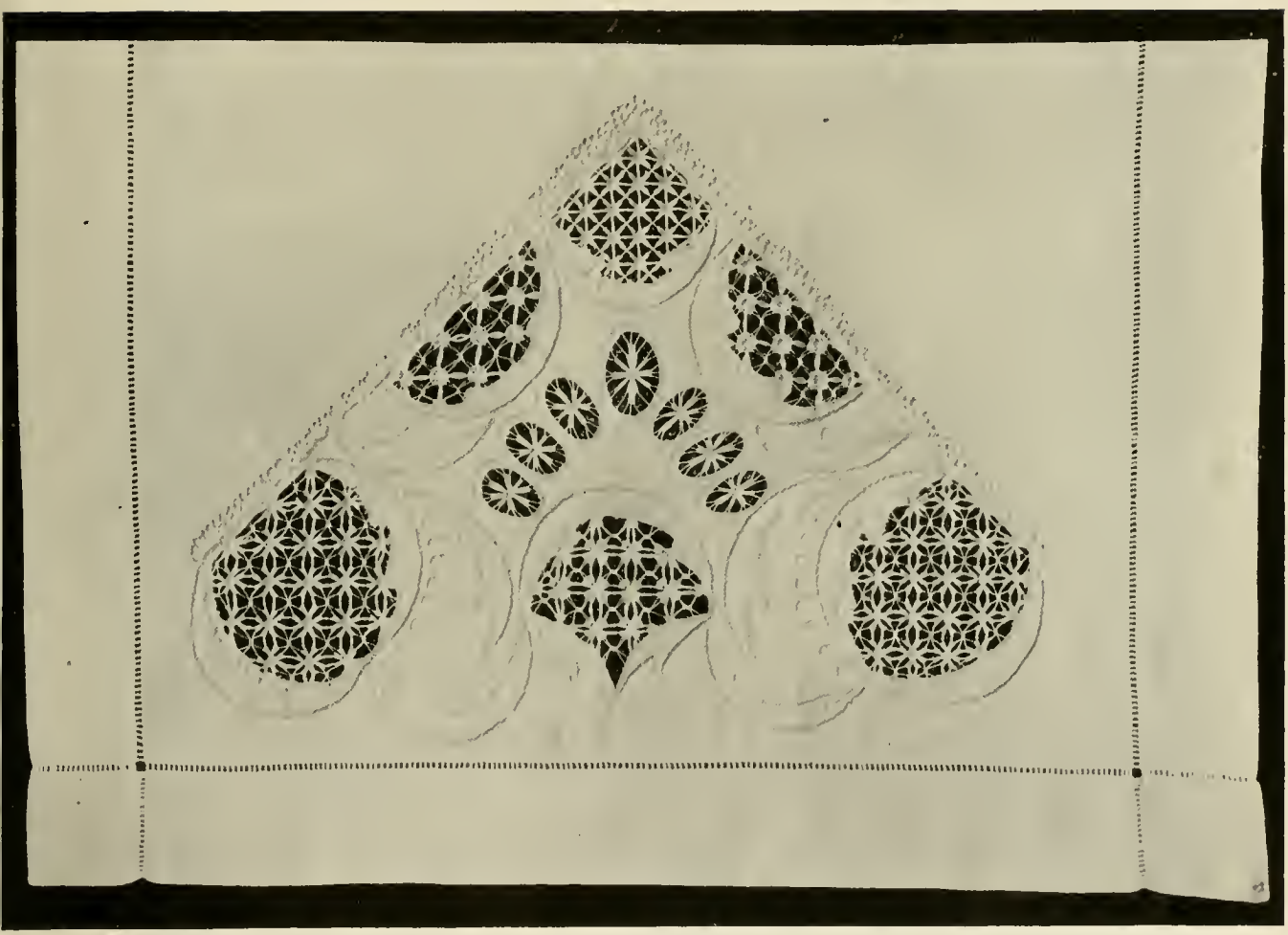


No. 19. END OF SIDEBOARD COVER

The cut on opposite page represents the entire design finished. Odd forms and curves were used, creating an effect most pleasing and out of the ordinary. The forms in which weaving have been done were prepared by buttonholing edges; the cutting could then be neatly done without injury to cloth. The drawing of threads, arranging for a bar foundation, as described in No. 7, was given first thought. Wrapping in one space; jewels and outlining threads on which weaving was done complete the work. In other spaces jewels were created to finish sections; then body threads laid and different styles of weaving done. Follow studies as shown plainly in cut. In the seven oblong forms the linen was entirely removed, threads laid and simple figures woven. Embroidered jewels and French knots add a touch to cover. White filo Corticelli 614 B. & A. 2001 was used. Size and linen to suit worker.

Note—When showing your book to friends, if they are pleased and want a book, kindly give them the address.

No. 20. Sideboard Cover



No. 20. SIDEBOARD COVER

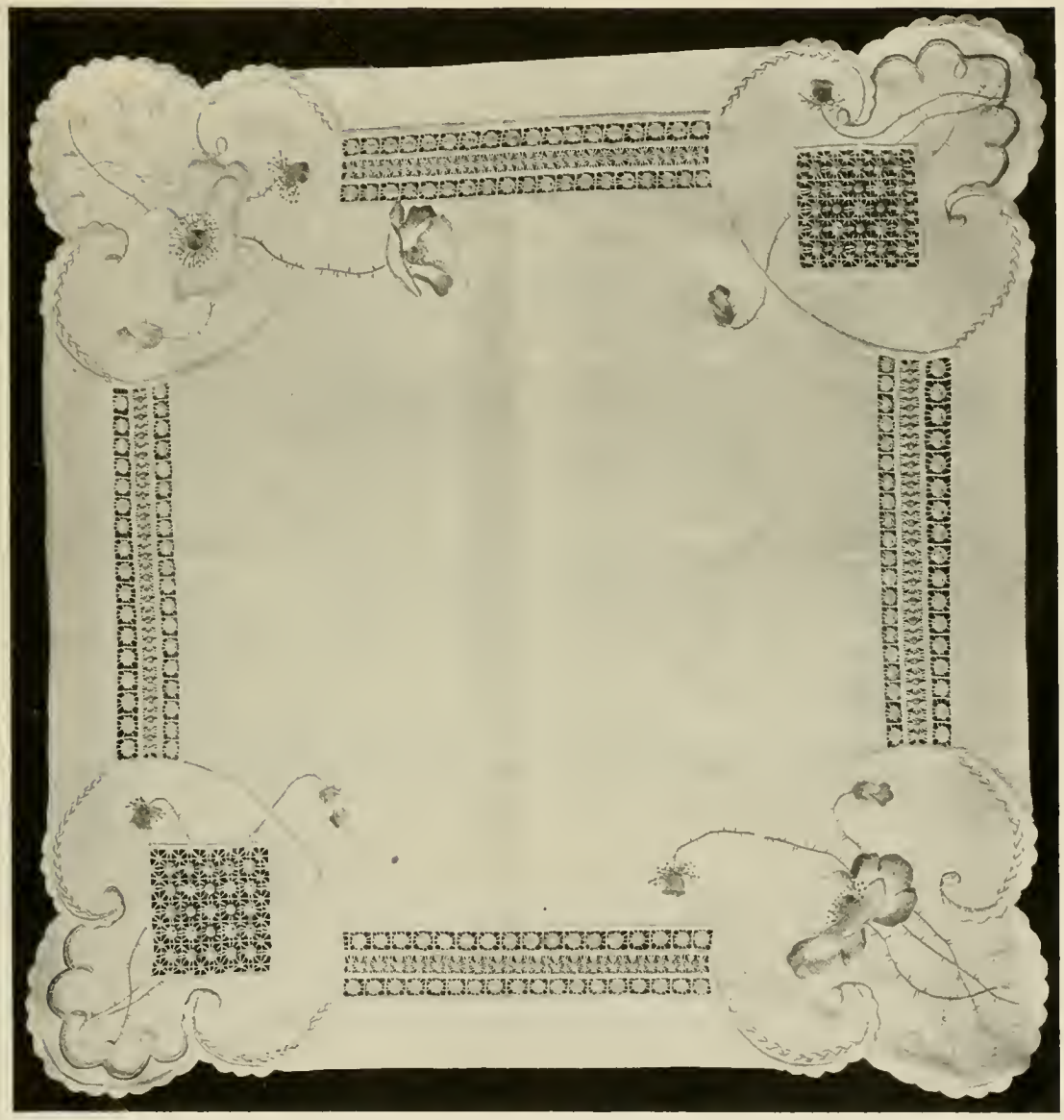
Note—Parents intending to place their daughters in an educational institution will please notice ad of Ursuline College in back of book. I personally know this to be a worthy institution. The Author.

No. 21. Description of Center Piece

Note well the cut on opposite page. A glance will convince that details must be studied by the worker. This square of linen was purchased at an art counter, with hem and corner forms all prepared; also the flower stamped in two corners; the poppies were embroidered as stamped. The others, a square of drawn work, were designed to obliterate the flower, leaving stems and blossoms as stamped. The colors used in flower were adapted in drawn work. A barred foundation with jewels on sections, as explained in No. 7, were prepared in these squares. Outlining threads laid either way of square through jewel, dividing linen strands. Web figures were woven around jewels; also in open spaces. Arrange for straight buttonholing as explained in cut No. 4.

Fancy stitches, such as etching, briar and embroidered jewels, add to finish of corner scollops, and in spaces between corners a band of drawn work was created, three bands united, each band one-half inch wide with buttonholing between as an edge finish. All buttonholing, also scollop edge, done in white Filo $\overset{\text{Corticelli}}{\text{B \& A.}}$ $\overset{6}{2}\overset{1}{0}\overset{4}{0}\overset{}{1}$ in narrow borders used in band. I refer you to cut No. 35, using style as in lower border for the middle one, as shown in second from bottom on either side, weaving the web figure in open spaces. Dainty tints of pink, green, lavender and white were used, together with poppy colors. These can be supplied at art stores, using Corticelli or Brainerd & Armstrong.

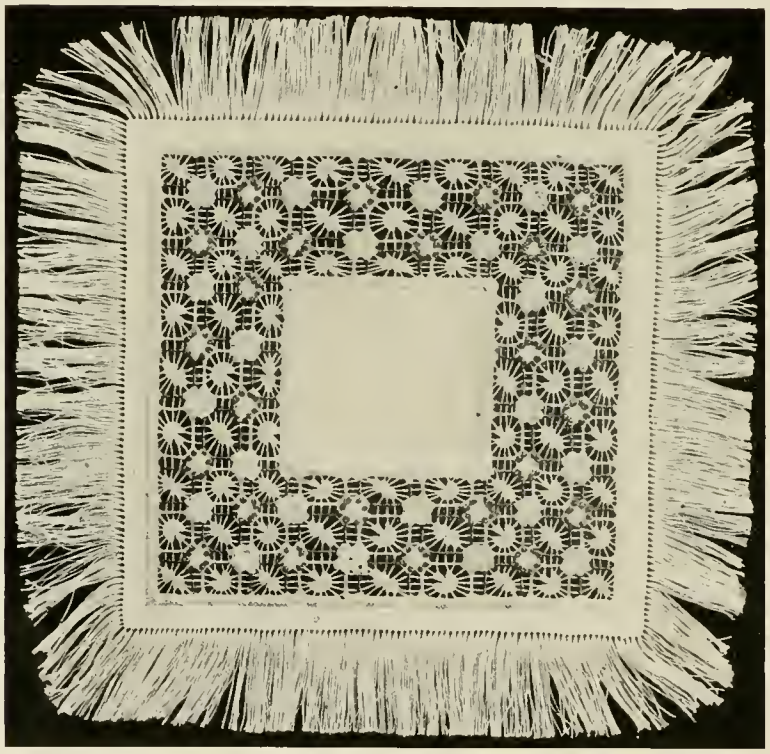
No. 21. Table Center



No. 21. TABLE CENTER

Note—As regards laundering, treat those done in color or white silk same as you would embroidery, using care to do each piece separately and with mild soap.

No. 22. Doily in Pink, Green and White



No. 22. DOILY IN PINK, GREEN AND WHITE

The cut represents a pleasing style, suitable for many purposes. Borders, dress yokes pillows and table or bedroom pieces are prettily created in this style. Size of doily eight inches width of fringe, one and one-fourth inch. Margin of one-fourth inch between fringe and border. Arrange for buttonhole as shown in cut No. 4, after buttonholing and hemstitching is completed. Border of one and one-half inches wide was divided into five parts, three open spaces, two of linen between spaces. These linen divisions were separated into two parts and wrapped with filo yellow, Corticelli B. & A. $^{5\,0\,4}_{2\,0\,1\,4}$, red, $^{1\,6\,3}_{2\,1\,3\,4}$, by wrapping small linen squares were formed at each section where linens cross. Outlining threads of pearl white spool silk, letter A were laid through cords formed by wrapping; also diagonally from corner to corner. Through open spaces these threads were bound to a center, making sixteen in number on which to weave the two designs shown. Weave with white filo, $_{2\,0\,0\,1}^{6\,1\,4}$; French knots were created around the margin of linen squares at sections, using embroidery twist, pink, $_{2\,4\,7\,3}^{5\,7\,4}$, green, $_{2\,0\,8\,2}^{6\,9\,5}$. Alternately remove from frame and fringe. Use pillow case linen free from dressing. Buttonhole with white filo, $_{2\,0\,0\,1}^{6\,1\,4}$.

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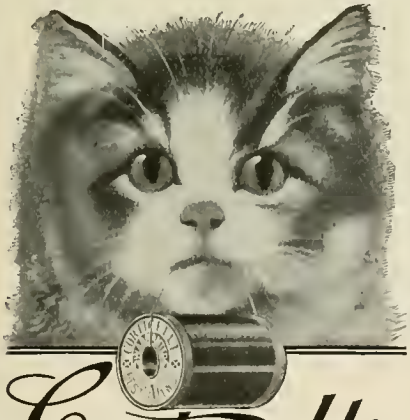

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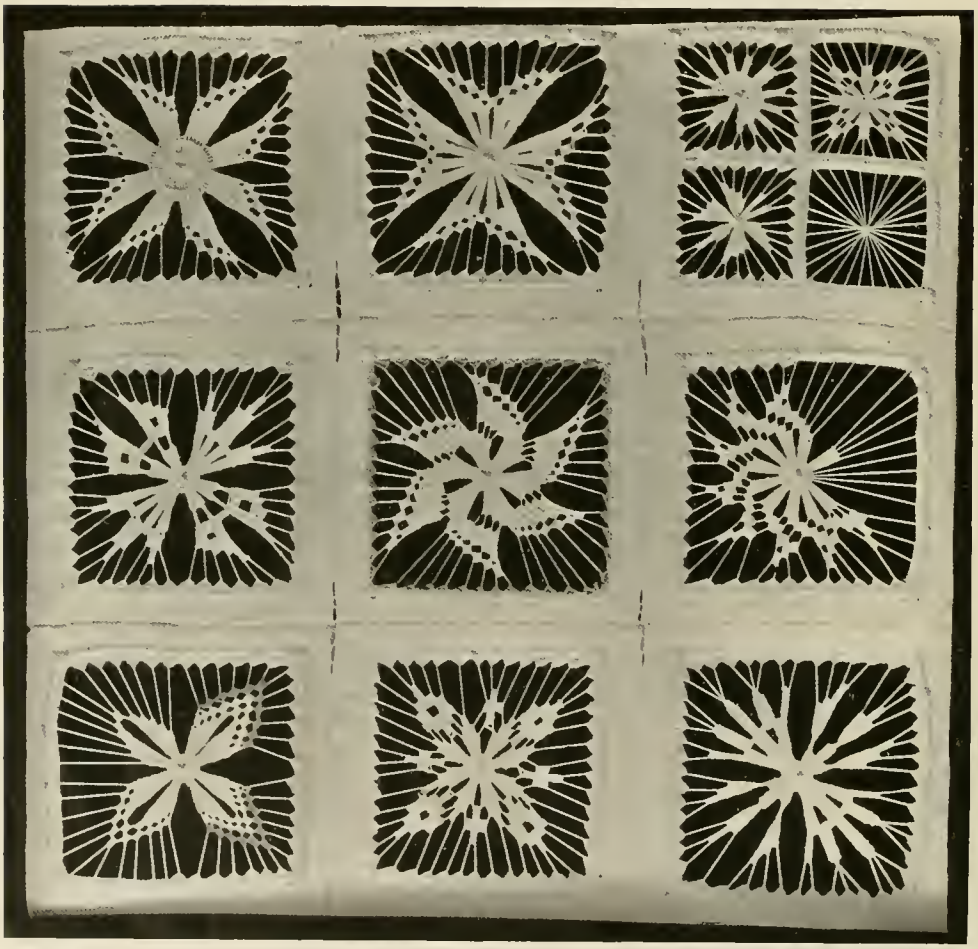
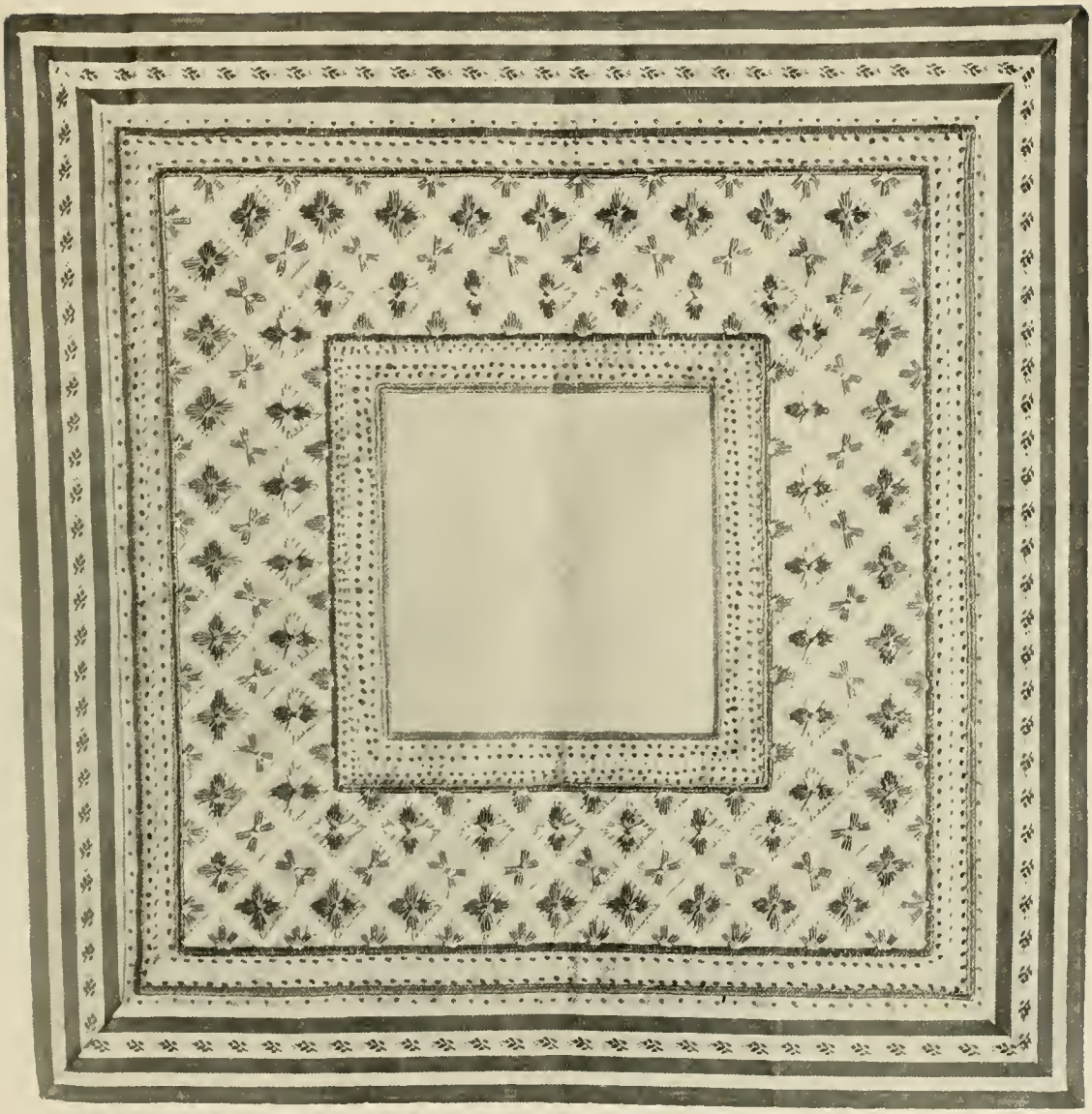
No. 23. Corner Studies



No. 23. CORNER STUDIES

As corner studies have been so thoroughly explained a careful study of designs will enable one to create these. Calling attention to the saw-tooth finish around outer edge, will explain that it was done last, and formed by looping thread back over body thread, and secured in buttonholing. Continue the process until point is formed around each thread.

No. 24. Table Square of Figures and Braid



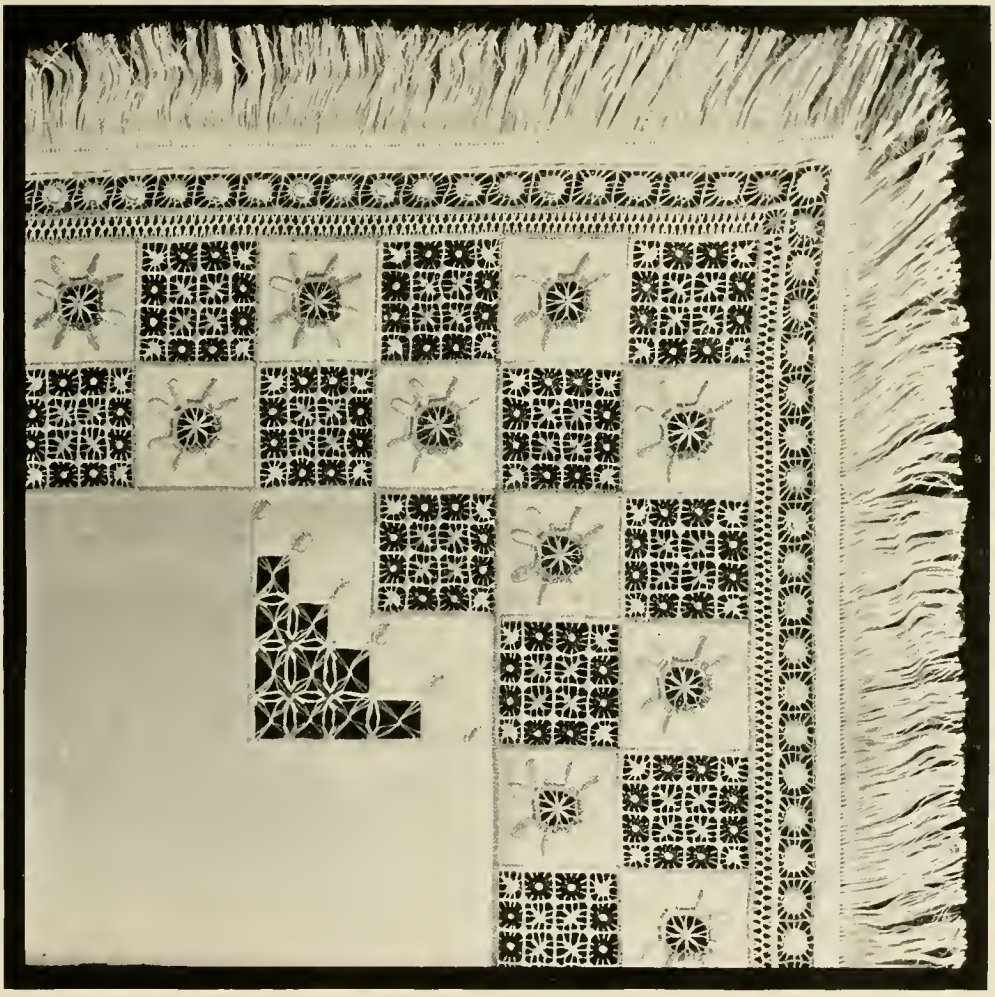
No. 24. TABLE SQUARE OF FIGURES AND BRAID

In explaining this piece, size and numbers of silks will be given with the hope that the work being so plainly shown by cut will be easily accomplished. Size of linen square, eighteen inches; one-half inch around edge, to which a finish of fancy ribbon was adjusted. Rows of buttonholing. Lay off a one inch band of linen in which French knots were created. Another one inch band was created in center by buttonholing, French knots used as a decoration. A border three inches wide was laid off into one inch squares, by using an ecrue Battenberg braid; baste braid securely; then threads on which figures are woven are laid through edge of braid; linen is left beneath the work. Outlining threads of outline embroidery silk (Corticelli B. & A.), yellow, $_{2}{}^{5}{}_{0}{}^{0}{}_{1}{}^{6}$, rose, $_{2}{}^{5}{}_{8}{}^{7}{}_{6}{}^{4}{}_{1}$; etching at back of buttonholing with same thread, green, $_{2}{}^{5}{}_{0}{}^{5}{}_{8}{}^{0}{}_{2}$, yellow, $_{2}{}^{5}{}_{0}{}^{0}{}_{1}{}^{9}$; all other work with Roman, using red, $_{2}{}^{5}{}_{1}{}^{3}{}_{5}{}^{8}{}_{3}$, green, $_{2}{}^{5}{}_{0}{}^{5}{}_{8}{}^{0}{}_{2}$, yellow, $_{2}{}^{5}{}_{0}{}^{0}{}_{1}{}^{9}$; for buttonholing add rose, $_{2}{}^{6}{}_{3}{}^{3}{}_{0}{}^{8}{}_{2}$, brown, $_{2}{}^{5}{}_{1}{}^{2}{}_{1}{}^{6}{}_{2}$ to those used for buttonholing for the weaving; French knots of all these colors blended. Natural colored linen was used.

No. 25. Table Center

A very pleasing table center is shown on opposite page. The work, as arranged, is very interesting and quickly done. The cut represents parts darker than others. This is due to the parts worked in color. In giving descriptions, the colors will be arranged and numbers given. The same arrangement of piece would be equally pretty in white. The greater part of the work shown has been described in the first pages. Next thought will be given in size, materials and numbering of silks. Hem can be substituted for fringe, making it almost the same width. Either the double or diagonal hemstitching used as a finish. Size of piece, twenty-five inches; fringe, one and three-fourths inches; margin of three-eighths inch between fringe and first border. This border is clearly described in Cut No. 9. All buttonholing is completed before threads are drawn, thus the entire piece is planned and each part is arranged for numbers; buttonhole with green Corticelli B. & A. $_{2}{}^{6}{}_{9}{}^{9}{}_{3}{}^{4}{}_{1}$. First border five-eights of an inch wide, with web figures of white, $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$ for center; with a finish of lavender, $_{2}{}^{7}{}_{7}{}^{2}{}_{9}{}^{6}{}_{0}$; green, $_{2}{}^{6}{}_{8}{}^{9}{}_{3}{}^{4}{}_{1}$. The narrow outlining border is one-half inch wide. The linen strands are bound with rose, $_{2}{}^{1}{}_{6}{}^{4}{}_{7}{}^{3}{}_{1}$. Size of square, in inner border, one and three-fourths inches, divided into four parts each way, leaving linen threads each way to be wrapped with white, $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{5}{}_{1}$; jewels of white, $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$. See Cut No. 7. Outlining threads of white spool silk are lain each way of square; fan figures of white, $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$ woven in each corner space; webs of green, $_{2}{}^{8}{}_{0}{}^{3}{}_{8}{}^{2}{}_{0}$, fill two spaces on either side, while small figures of green, $_{2}{}^{6}{}_{8}{}^{9}{}_{3}{}^{4}{}_{1}$, fill center spaces. On alternate blocks an embroidery design drawn with a spool as a center, a small star figure of green, $_{2}{}^{6}{}_{8}{}^{9}{}_{3}{}^{4}{}_{1}$, fill space in center of circle; embroidered jewels of rose, $_{2}{}^{1}{}_{6}{}^{4}{}_{7}{}^{3}{}_{1}$, and lavender, $_{2}{}^{7}{}_{7}{}^{2}{}_{9}{}^{6}{}_{0}$, form a finish around the outside edge; use fine spool cotton for hemstitching. Round threaded pillow case linen, secured at Elder & Johnstons, Dayton, Ohio, was used. Remove from frame and fringe.

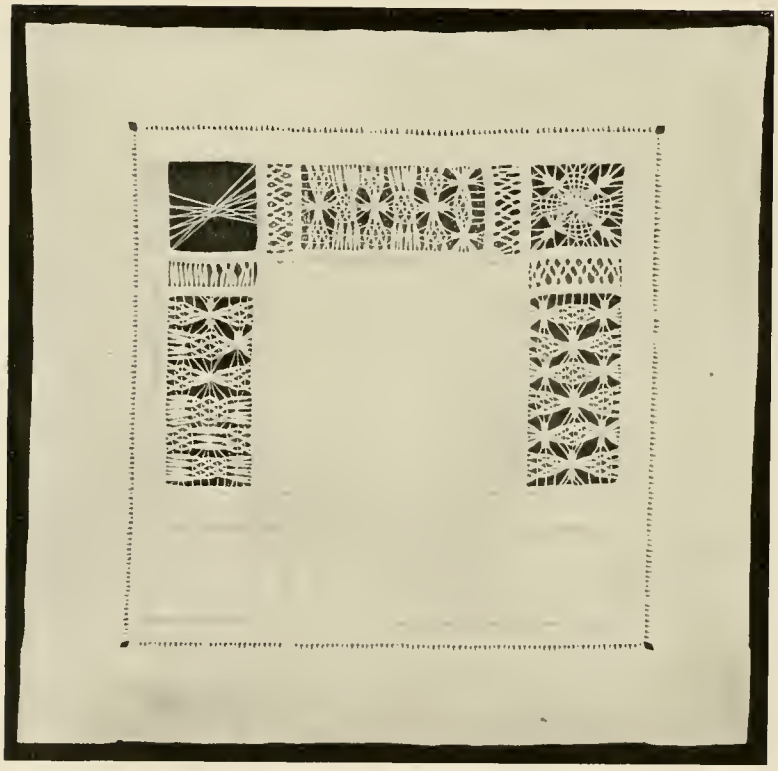
No. 25. Table Center



No. 25. TABLE CENTER

Note—At my exhibits many ladies have asked for a card to send to some friend knowing her love for art work. In this book you will find a card or two. Please send to some one interested. Your kindness will be appreciated. The Author.

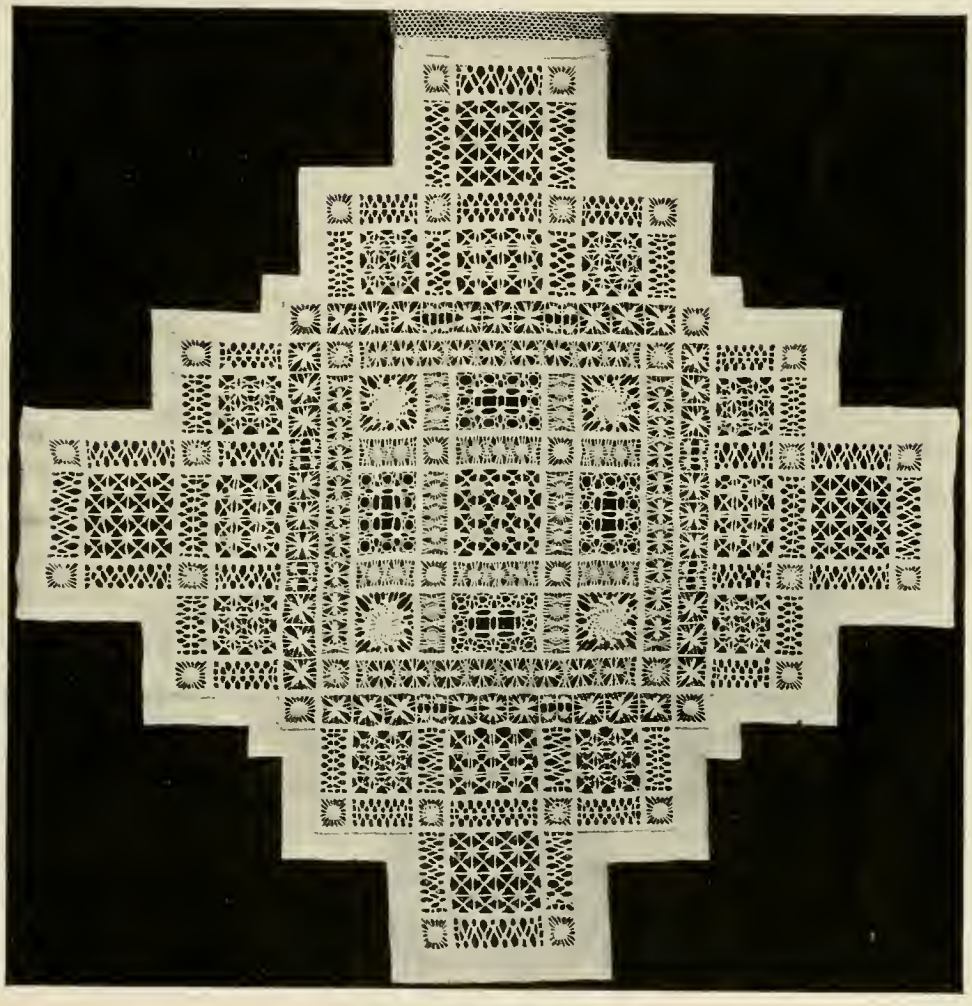
No. 26. Doily in White



No. 26. DOILY IN WHITE

This cut was left in descriptive of the work, knowing it would be helpful and save confusion with so much written explanation. Hem or fringe to please fancy. Width of either, one and one-fourth inches; margin of one-fourth inch between outside finish and border. Width of border, one and one-fourth inches. Buttonholing was arranged as explained in Cut No. 4. This is quickly accomplished and adds an embroidery touch; threads drawn in border; hemstitching was done against buttonhole edge; outlining threads laid as shown, and figures woven on these threads and linen strands; bind threads and strands to a center, as explained by cut, small border adjoining corners are hemstitched, then woven two and two on linen strands; linen removed from corners. Threads were laid as for Tenneriff wheels, bound to a center, tied and woven on as shown. Use white filo Corticelli B. & A. 6 1 4 2 0 0 1 and piilow case linen. Battenburg a fine linen thread can be used.

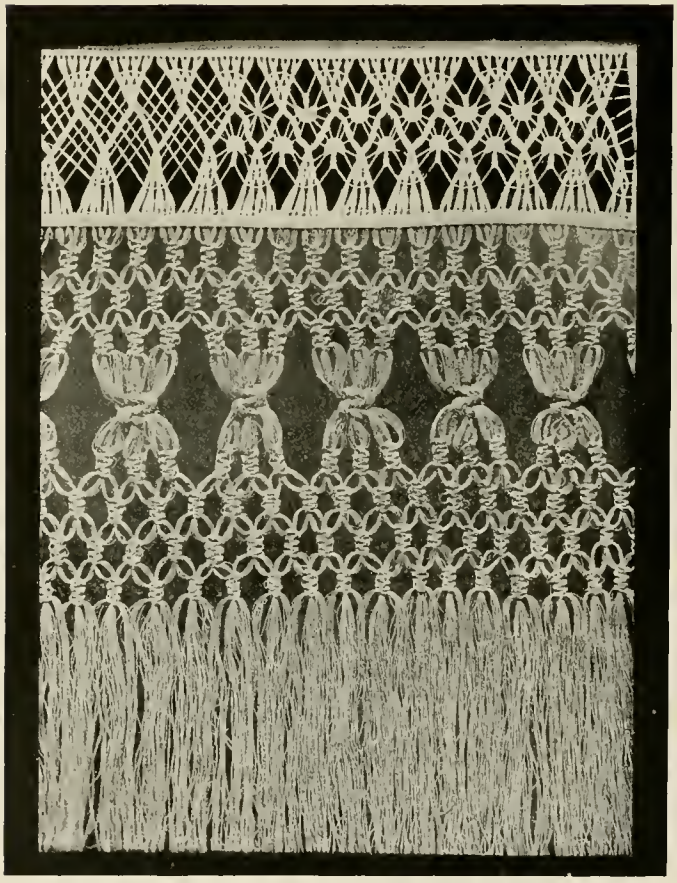
No. 27. Design for Door Panel



No. 27. DESIGN FOR DOOR PANEL

In this cut sixteen different thoughts form the creation, as most are described in other pieces and all are plainly shown. Measurements are here given, knowing that these are most needed. First the widths were laid off by planning for buttonholing as explained in Cut No. 4. Size of linen seventeen inches; width of all narrow borders five-eighths inch. Large square in each middle point; also in center one and three-fourths inches. Small squares with wheels and small star figures around jewels, one and one-fourth inches. Please note the arranging of borders. Plan size of all small figures. It will be better to study the design than to confuse with detailed explanations. White filo Corticelli B. & A. 614 2001 was used in this. Let your judgment decide that question. Sheer linen was the material.

No. 28. Towel or Dresser End



No. 28. TOWEL OR DRESSER END

As borders and fringe are used very extensively for towels and dresser ends, you will observe a very plain style in the cut before you. The border is left in explanation. The laying of the outlining threads are shown where no fan figures are woven. Care was taken that clusters of eight linen strands were grouped each tying, and three outlining threads were knotted over each of these groups. Width of border one and one-half inches. Any border found in the book could be used for the purpose. Fringe the linen close to buttonholing or hemstitching, then tie in knots to form divisions as shown. Care should be taken to tie regularly each tie; also to divide the linen threads evenly. Use linen thread No. 300 for the weaving.

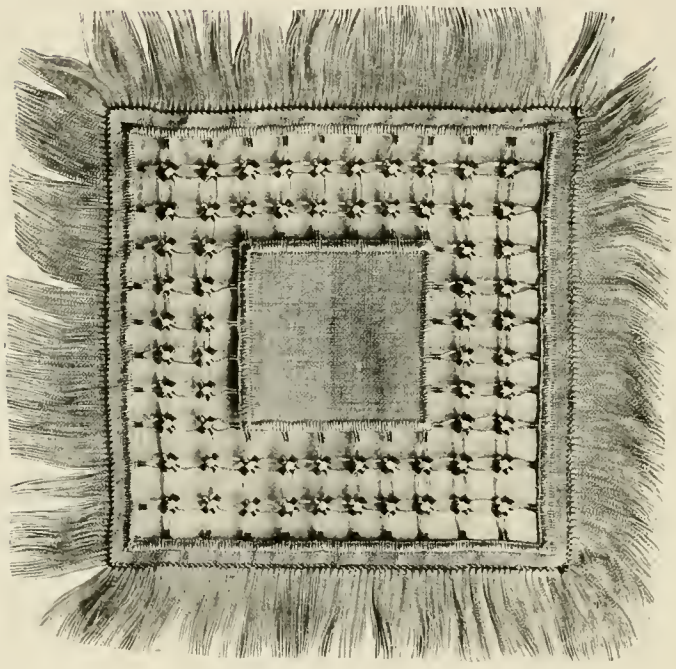
No. 29. Table Scarf in Color

No. 29. TABLE SCARF IN COLOR

As a pattern of this design accompanies each book, a detail of pattern is not needed. Attention to stitches and colors and a careful study of the detail part of cut will be most helpful. Buttonholing claims first thought. This should be completed before adjusting to frame; also the hemstitching. Width of hem, two inches; width and length of linen to suit table. A margin can be left between hem and design. Roman silk was used for buttonholing and weaving; double EE for outlining thread; filo for wrapping, and loop stitch around linen in forms where only a few threads are removed. Buttonhole with red, Corticelli B. & A. $\frac{5}{2}\frac{4}{6}\frac{0}{6}$, outline with green, $\frac{6}{2}\frac{9}{1}\frac{5}{8}$, wrap with filo lavender, $\frac{1}{2}\frac{8}{5}\frac{4}{2}$. Colors for weaving, blue, $\frac{6}{2}\frac{2}{2}\frac{7}{3}$, $\frac{6}{2}\frac{2}{2}\frac{5}{0}$; lavender, $\frac{6}{2}\frac{5}{5}\frac{5}{2}$, $\frac{6}{2}\frac{5}{5}\frac{1}{2}$; rose, $\frac{5}{2}\frac{7}{8}\frac{5}{6}$, $\frac{5}{2}\frac{7}{8}\frac{4}{6}$; brown, $\frac{5}{2}\frac{2}{4}\frac{8}{5}$, $\frac{5}{2}\frac{2}{4}\frac{6}{2}$.

A close application to detail study will give you the idea of how to place threads in forms ready for figures. Use a transfer paper beneath pattern; trace over linen, the pattern will appear on linen. Blue art linen was the material used. For all art linen, I find Elder & Johnston of Dayton, O., worthy handlers.

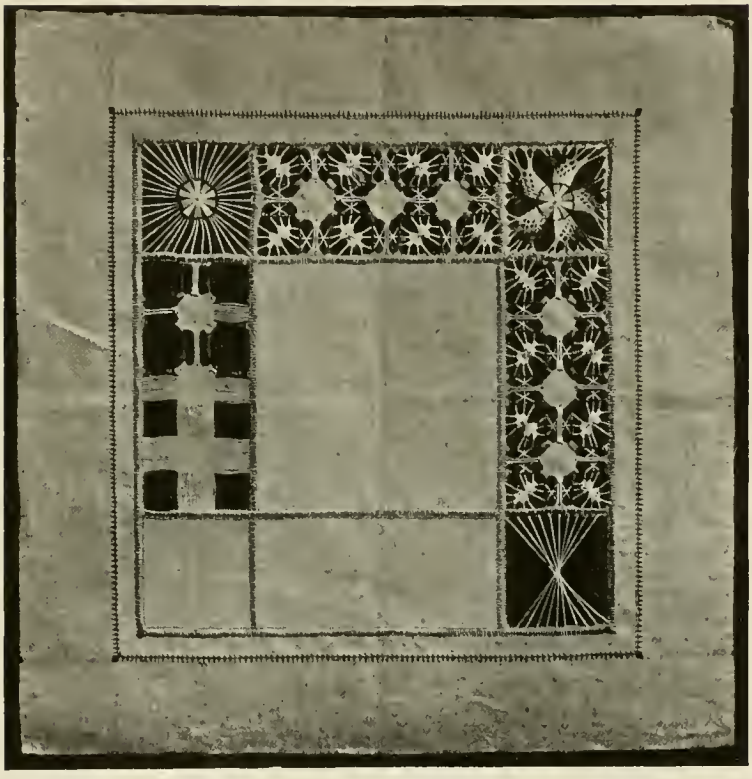
No. 30. Doily in Blue Linen



No. 30. DOILY IN BLUE LINEN

As the work in this is self-explanatory, will adhere to measurements, color of thread and materials used. Size of square, eight inches; fringe, one and one-fourth inches; margin between fringe and border, one-fourth inch; width of border, one and one-half inches. Arrange for buttonholing as shown in Cut 4, buttonholing and hemstitching before adjusting to frame. Divide border into three open spaces, either way of piece, leaving a full one-eighth inch linen between each space. Jewels of pink $^{\text{Corticelli}}_{\text{B. \& A.}}\,{}^{5}_{2}\,{}^{7}_{4}\,{}^{4}_{7}\,{}^{}_{2}$, blue, ${}^{6}_{2}\,{}^{2}_{0}\,{}^{5}_{3}\,{}^{}_{1}$, were created alternately on sections, wrapping out from jewels by dividing linen strands, using two and two of strands, lavender, ${}^{6}_{2}\,{}^{5}_{5}\,{}^{2}_{2}\,{}^{}_{2}$, green, ${}^{8}_{2}\,{}^{0}_{7}\,{}^{6}_{8}\,{}^{}_{4}$, around pink jewel, red, ${}^{7}_{2}\,{}^{6}_{1}\,{}^{6}_{3}\,{}^{}_{4}$; brown, ${}^{5}_{2}\,{}^{2}_{4}\,{}^{6}_{4}\,{}^{}_{2}$, around blue jewel. See description to Cut No. 7 regarding jewels and wrapping. Buttonhole with pink, ${}^{5}_{2}\,{}^{7}_{4}\,{}^{4}_{7}\,{}^{}_{2}$. Remove from frame and fringe.

No. 31. Study on Brown Linen



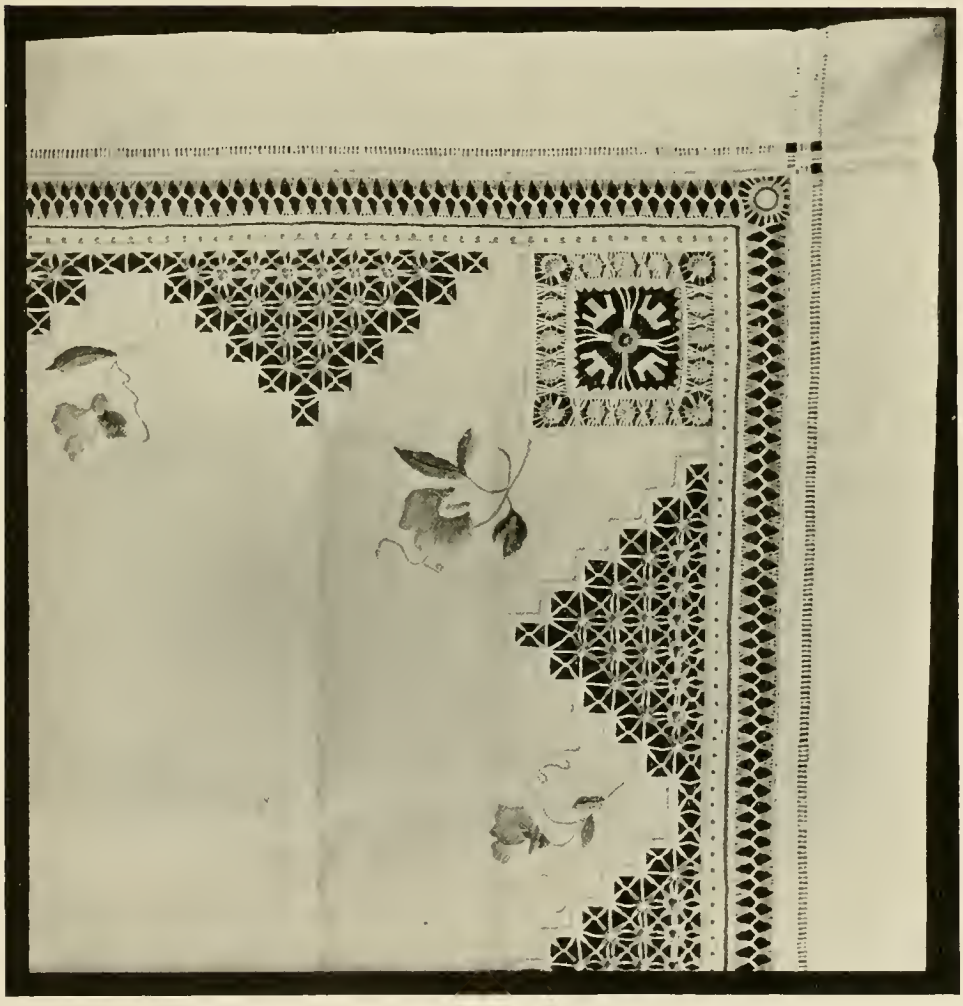
No. 31. STUDY ON BROWN LINEN.

Size of square twelve inches. A hem or fringe as desired; either should be one and one-half inches. Margin of three-eighths inch between hem and border. Buttonhole planned as in Cut 4, using green filo $^{\text{Corticelli}}_{\text{B. \& A.}}$ $^{5\,5\,0}_{2\,0\,8\,2}$; hemstitch with red, $^{5\,4\,0}_{2\,0\,6\,5}$. Width of border, not including buttonholing, one and one-half inches in space between corners. It was divided into three equal parts, two open and one of linen; linen parts were wrapped and woven on as shown by cut. Wrap with red $^{5\,4\,0}_{2\,0\,6\,5}$; weave with brown, $^{6\,2\,2}_{2\,4\,4\,2}$. A smooth finish of filo green, $^{5\,5\,0}_{2\,0\,8\,2}$, and purple, $^{6\,5\,5}_{2\,8\,5\,5}$ completed this work. Close around small linen squares, outlining threads of white spool silk were laid each way through the wrapping and band of weaving. Small figures of lavender, $^{6\,5\,1}_{2\,8\,5\,2}$, pink, $^{5\,7\,3}_{2\,4\,7\,2}$, green, $^{8\,0\,6}_{2\,7\,6\,2}$ woven in corner. The work is explained by detail. Use of all the colors for corner figures.

No. 32. Sweet Peas and Drawn Work United

The uniting of blossoms and drawn work form a pretty creation, especially if the colors of blossoms are carried throughout the work. The blossoms should be given first thought. Choose as nature requires. Afterward these same colors can be woven in figures of drawn work, the only care required is not to weave the darker or very light shades together. The size of piece, materials used, and the work, will next be given attention. Size of piece can be regulated to suit the worker. The original piece is twenty-five inches, with a hem of one and one-half inches, finished with double hemstitching; a margin of one-fourth inch between hem and first border. Style of work in first border is explained in cut No. 9. The filo used is pink and green of the sweet pea shades. A margin of one-fourth inch between first border and pyramids. In this margin small embroidered jewels of pink and dark rose. The corner squares are three inches, with a narrow border, one-half inch around. This border is explained in cut No. 9. The center figure or corner is explained in cut No. 8. Two pyramids of drawn work are arranged between each corner. Size of open space in pyramids one-half inch, with six or seven linen threads between each square as a foundation for fringe. Entire piece can be arranged when the buttonholing is planned. Buttonhole with white filo, ${}_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$. Other colors may be selected from color card when blossoms are chosen. Select at all times fine pillow case linen, cotton thread for hemstitching. Buttonholing and hemstitching should be done before adjusting to frame. Use none other than the Author's famous bar frames for doing drawn work.

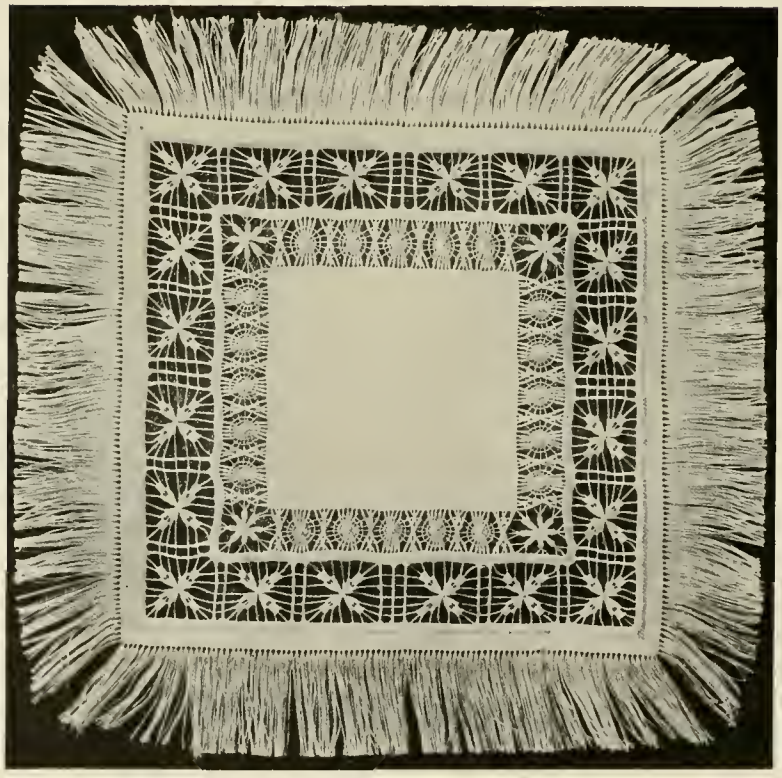
No. 32. Sweet Peas and Drawn Work United



No. 32. SWEET PEAS AND DRAWN WORK UNITED

Note—Ads contained in this book have been personally solicited. Patrons need have no fear. They are worthy.

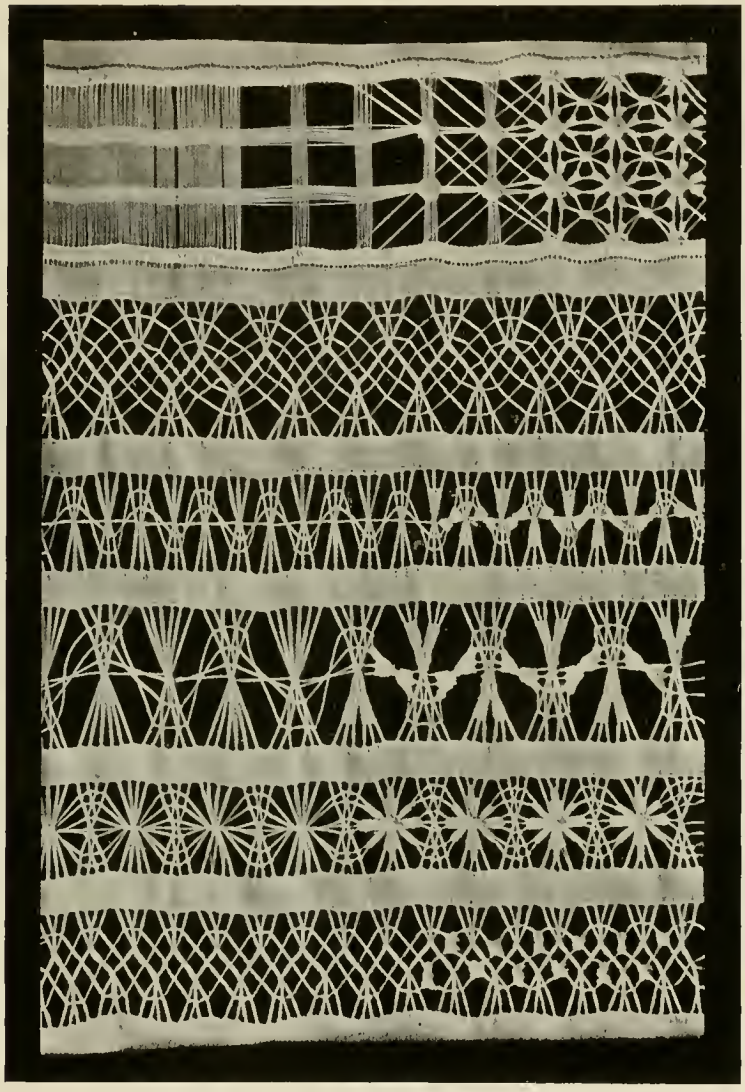
No. 33. Doily in White



No. 33. DOILY IN WHITE

The style of border in this has been thoroughly explained in other pieces. The cut represents the work plainly; detailed explanation is not necessary. Size of piece ten inches, one and one-fourth inch fringe. Margin one-fourth inch between fringe and first border, buttonhole for the first border as planned in cut four; hemstitch for the second. Width of first border one inch, second three-fourths inch. Weave figure as shown or desired. White filo Corticelli B. & A. 6 1 4 2 0 0 1 was used for figures; wrapping, and buttonholing spool silk, pearl white, letter A; for outlining threads and hemstitching use fine pillow case linen. Remove from frame and fringe.

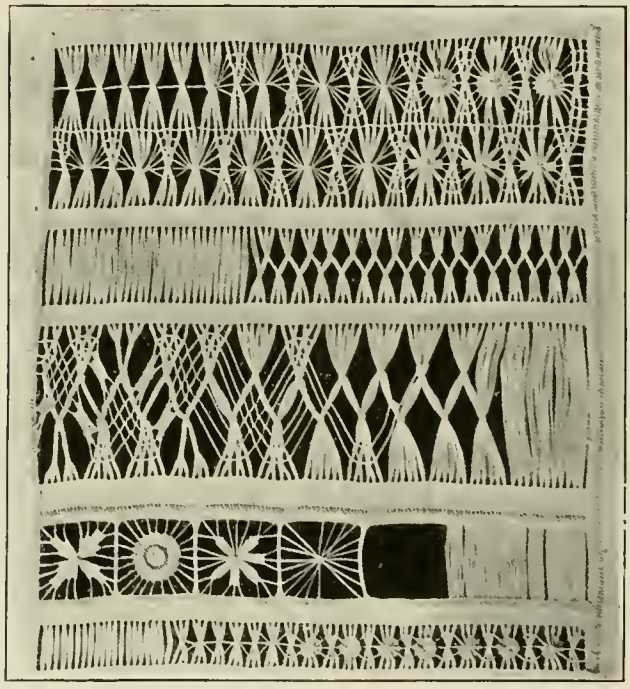
No 34. Shirt Waist and Handkerchief Borders



No. 34. SHIRT WAIST AND HANDKERCHIEF BORDERS

Having been solicited many times for borders suitable for shirt waists and handkerchiefs, in these you will find six that will show prettily, very easy of execution and launder well. Regulate materials to the article made. Only let me add, use fine goods, both material and thread, if beauty of work is desired. These borders are left in arrangement so thoroughly explaining themselves that further explanation is unnecessary, except in the one of block design. In this the jewel as a center of figure may puzzle. The buttonholing was the first work done. The border was then divided into three parts the long way, and square the other, leaving six or seven threads of linen running each way of border. Jewels are made on each section. Then the outlining threads are lain on either side of jewel both ways of border and fastening in buttonhole edge. The star figure is then woven around the jewel dividing linen half and half, weaving on half of linen and one thread, until eight points are formed. After the figures are woven the outlining threads are bound to a center with a smooth knotting. All work should be in a bar frame, stretched before outlining threads or jewels are lain. The jewels are formed by first laying a few threads as a foundation, then covering over smoothly, leaving the threads in a broad fashion as an embroidered jewel. Do work from wrong side; your work will be more smooth; also lay outlining threads from wrong side.

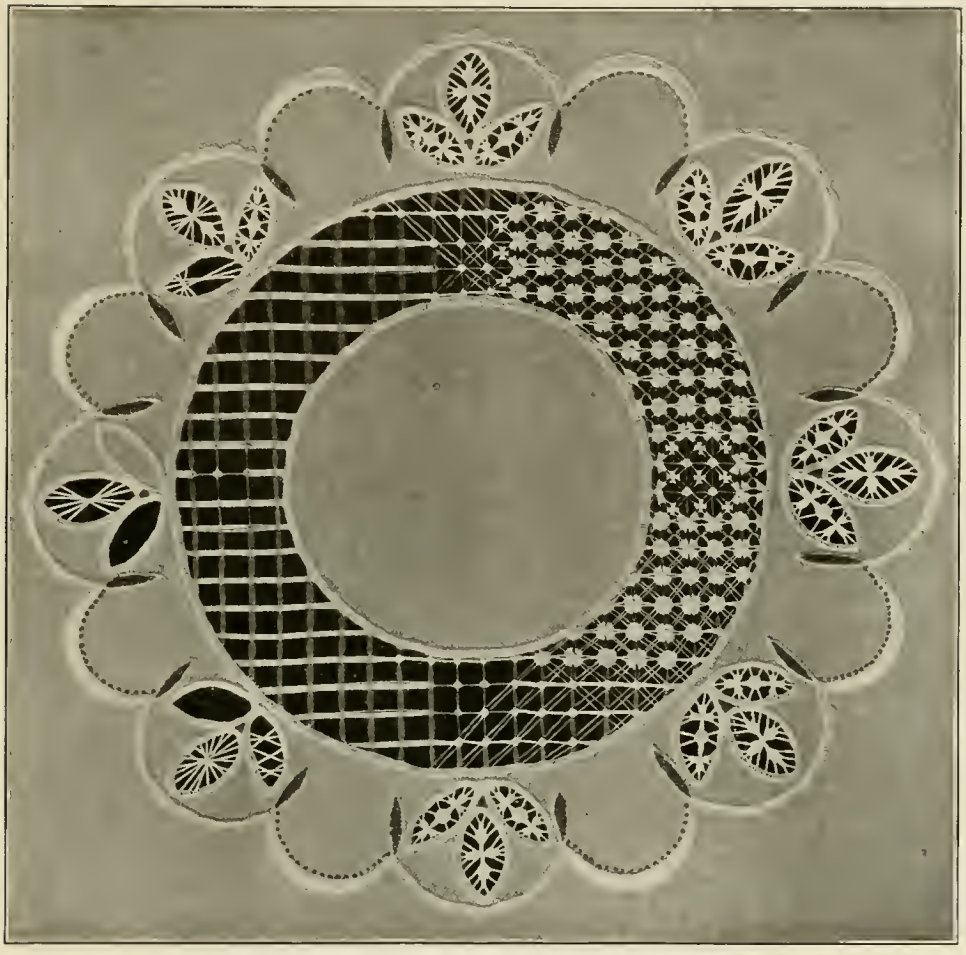
No. 35. Continued Border Studies



No. 35. CONTINUED BORDER STUDIES

It is very necessary that the rudiments of all Border work be thoroughly explained. The different ways of laying threads for borders are shown. Notice the very narrow border, how threads are knotted on alternate strands of linen and looped around the other one—the web figure woven when the the thread is looped around. This border is very firm, and suitable for all styles of work. In the border, where threads are lain as in corner, the linen was cut close to buttonhold edge, forming square open space, leaving a narrow band of linen threads between each to be wrapped. After being wrapped the outlining threads were carried through these cords, as shown, and figures woven to fancy. The other borders are very clearly explained in the laying of threads and the carrying on of the weaving of patterns. Too many words in explanation only confuse; better to study cuts well.

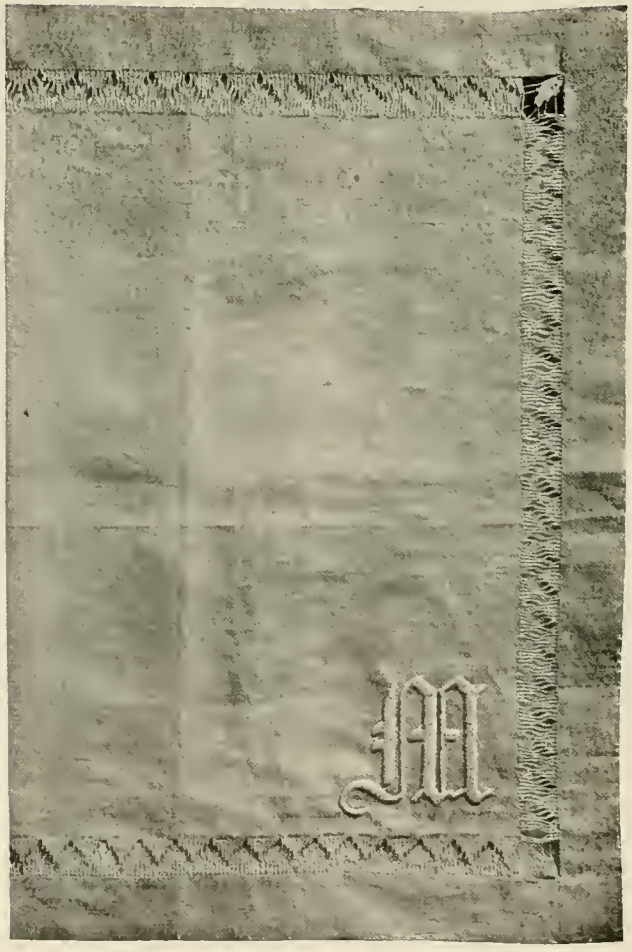
No. 36. Drawn Work in Circular Style



No. 36. DRAWN WORK IN CIRCULAR STYLE

The question has been asked, Can Drawn Work be done successfully in circular style? In this cut you will learn that it can. A copy of the piece was taken before the entire work was completed, that the full details would be clearly explained by the work itself. After buttonholing is complete and piece adjusted to frame the linen is drawn. Circle was opened in bar fashion, the openings being one-half inch square, with six or seven linen threads left either way of piece. In four parts of the circle you will notice some of these linen threads are wrapped. (See cut No. 7 for wrapping.) Next, jewels are placed over all sections when linen threads cross. Outlining threads are then lain two and two either side of jewels, figures and webs woven on linen and outlining threads around jewels except when wrapping is done, then the little figures are woven in open space. After figures are woven the outlining threads are bound to a center, with a smooth little knot. Care must be taken in opening circular work to lift the threads that arrange the bars before any cutting is done, then cut only the wide spaces next to buttonholing. This pattern was arranged with three sizes of circles, the largest being 17 inches, the next 10 inches, the inner one 6 inches, making the open circle 2 inches. Scollops were formed with a glass. No talk on this design is needed as the cut talks for itself. Persian silk No. $_{2}{}^{6}{}_{0}{}^{1}{}_{6}{}^{5}{}_{2}$ for white, green, EE wash embroidery, No. $_{2}{}^{5}{}_{0}{}^{5}{}_{8}{}^{2}{}_{2}$, for French knots and wrapping. Spool silk letter A, for white outlining.

No. 37. Dresser Cover in Blue Linen



No. 37. DRESSER COVER IN BLUE LINEN

The weaving in this cover was simply points woven with ecrue linen thread. On eight of the linen meshes as hemstitched, points are so planned that they occupy space between on either side of border. In the corner a small design on seven threads was woven.

Width of hem, one inch; width of border, three-fourths inch. An initial is a most pleasing thought in this piece. Arrange linen size of surface to be covered. Blue art linen was used.

No. 38. White Table Center

No. 38. WHITE TABLE CENTER

So many have asked for an odd drawn border. This piece clearly demonstrates the odd border. After the straight borders are studied size of piece can be arranged to answer purpose. A twenty-seven inch square is very desirable for many uses. If hem be used, have same width as fringe, which is two inches; a margin of one-fourth inch between fringe and first border. Width of wide border, one and one-half inches, with seven outlining threads lain through, knotted on every alternate group of linen strands and looped around the other group. A circular figure is formed around the group, where threads are looped, by knotting thread regularly to linen strands and outlining threads; three circles are formed, with a tooth finish to the last; the corner figure is woven after threads are bound to a center; beginning to weave on four threads, making eight such parts. Finish as shown. A margin of three-eighths between first and second border. Width of small border, one-half inch, with three outlining threads; the center thread is double, and is divided as thread is lain either side of center. The squares in odd border are three-fourths inch, and are drawn to arrange three squares, then one inside and outside of two center rows. Six linen threads are left between each square. Four outlining threads are knotted on linen threads running each way of border; three styles of figures are woven, cut showing plainly how all are executed. The work was done with linen thread No. 700. The piece would be beautiful in color.

No. 39. Shirt Waist Studies

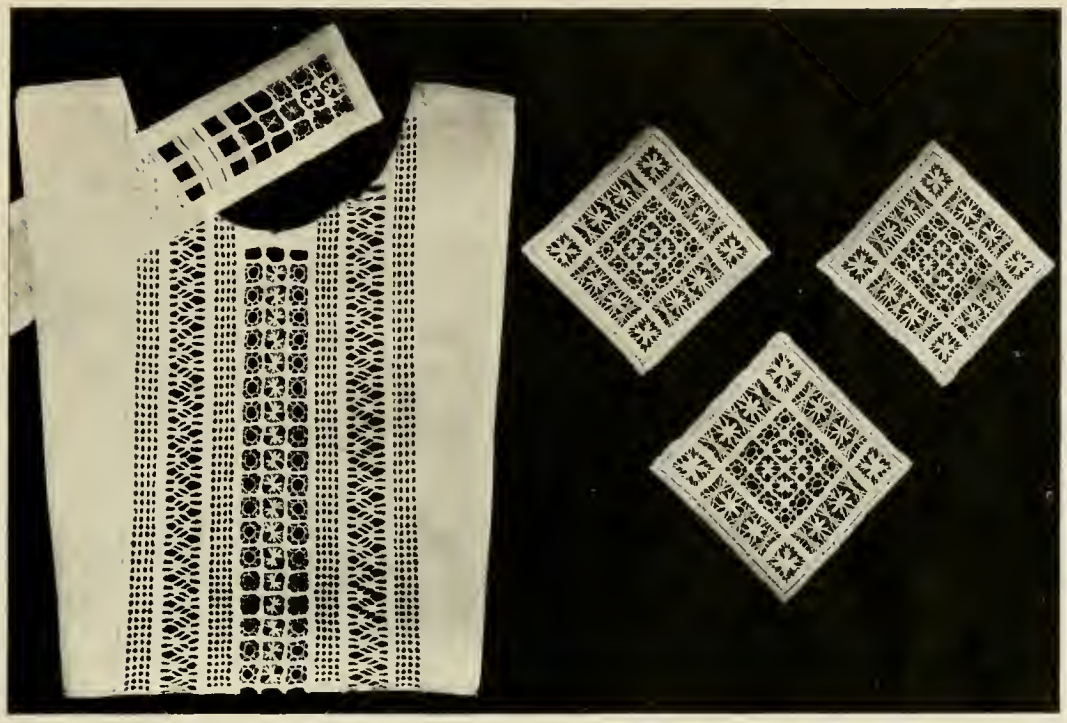
On this page are concentrated a collection of designs for shirt waists, although throughout the book many others will be found. The three squares are to be used as appliques on a tucked yoke, removing the material from beneath. Size of large one, three and one-half inches; the other two three inches; width of narrow border three-fourths inch, button hole, hemstitch and weave figures, which are plainly explained in details.

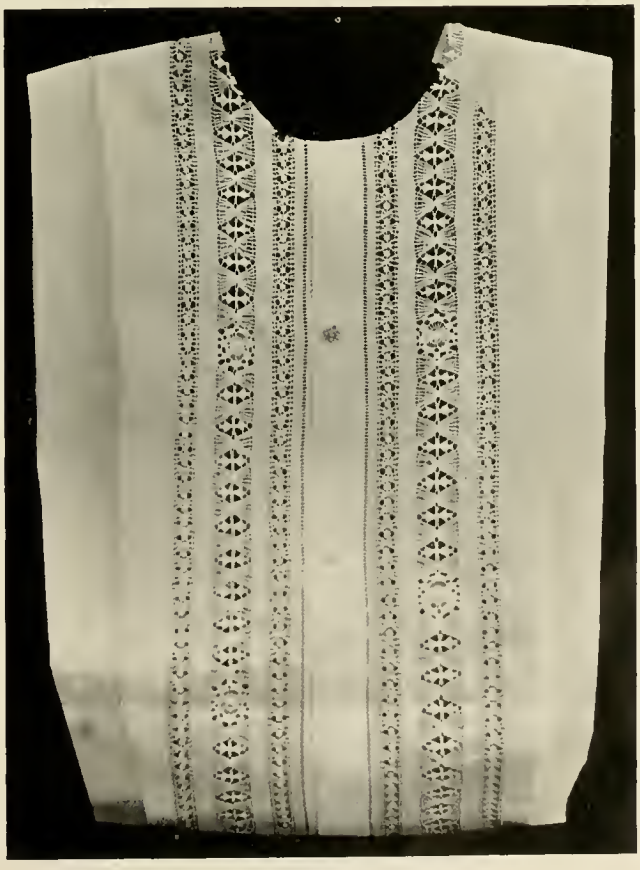
As chemisetts are much in favor and easily created one is shown. Collar in detail, explaining more fully the middle border; also the squares in appliques for yoke. Measurements of borders are, center, one and one-fourth inch; next to center and outside ones, one-half inch; the one between, three-fourths inch. The buttonholing and hemstitching completed before adjusting to frame.

The four narrow borders are explained in detail of table scarf, Cut 29. Pillow case linen and mercerized cotton were the materials.

In the shirt waist shown material of India linen suitable; spool cotton No. 90 for hemstitching; outlining threads of cotton, No. 50; point lace thread No. 700 for weaving; double hemstitching as a finish for hem. Width of narrow border, one-half inch, with three outlining threads. Webs were woven in spaces between groups of linens. Wide border, one inch. Eight of the linen strands were bound in groups; six outlining laid throughout. The border figures woven as shown.

No. 39. Shirt Waist Studies





No. 40. Four Doilies Shown

To gain as many studies as possible, four are shown on opposite page, each one being decidedly different from the other. The work was done in color, causing some parts to look darker. Colors will be given for each piece, also size. Piece of three narrow borders represent a rarity of web studies. Size of piece nine inches; fringe, one and one-fourth inch, buttonhole with filo green, Corticelli B. & A. $_{2}{}^{8}{}_{0}{}^{3}{}_{5}{}^{3}{}_{0}$; first border three-fourths inch. Hemstitch linen strands against buttonholing. Five outlining threads of white spool silk are lain through, binding linen strands into groups of five. On alternate groups the threads are looped around and knot stitch webs woven. One of lavender, $_{2}{}^{6}{}_{5}{}^{5}{}_{2}{}^{1}{}_{2}$, pink, $_{2}{}^{5}{}_{8}{}^{7}{}_{6}{}^{3}{}_{0}$; one corner of web green, $_{2}{}^{8}{}_{0}{}^{3}{}_{5}{}^{3}{}_{0}$, edged with pink, $_{2}{}^{5}{}_{8}{}^{7}{}_{5}{}^{3}{}_{0}$, the other of lavender, $_{2}{}^{6}{}_{5}{}^{5}{}_{2}{}^{1}{}_{2}$; then green, $_{2}{}^{8}{}_{0}{}^{3}{}_{5}{}^{3}{}_{0}$, edged with pink, $_{2}{}^{5}{}_{8}{}^{7}{}_{6}{}^{3}{}_{0}$; second border five-eighths inch wide. The arrangement of this border is plainly shown in cut No. 9, where a few threads of linen are left and wrapped, these threads lain through cords, and from edge to edge of buttonholing, then each way. Wrap with white filo, $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$ Outline with white spool silk. Weave webs from wrong side, with green, $_{2}{}^{6}{}_{1}{}^{9}{}_{8}{}^{5}{}_{1}$; and rose, $_{2}{}^{1}{}_{8}{}^{2}{}_{8}{}^{9}{}_{2}$; third border three eighths inch wide, prepared same as first border, small webs of pink filo, $_{2}{}^{5}{}_{8}{}^{7}{}_{6}{}^{3}{}_{0}$. In border with corner webs of green, $_{2}{}^{8}{}_{8}{}^{0}{}_{3}{}^{7}{}_{3}$. Have all buttonholing and hemstitching done before adjusting to frame.

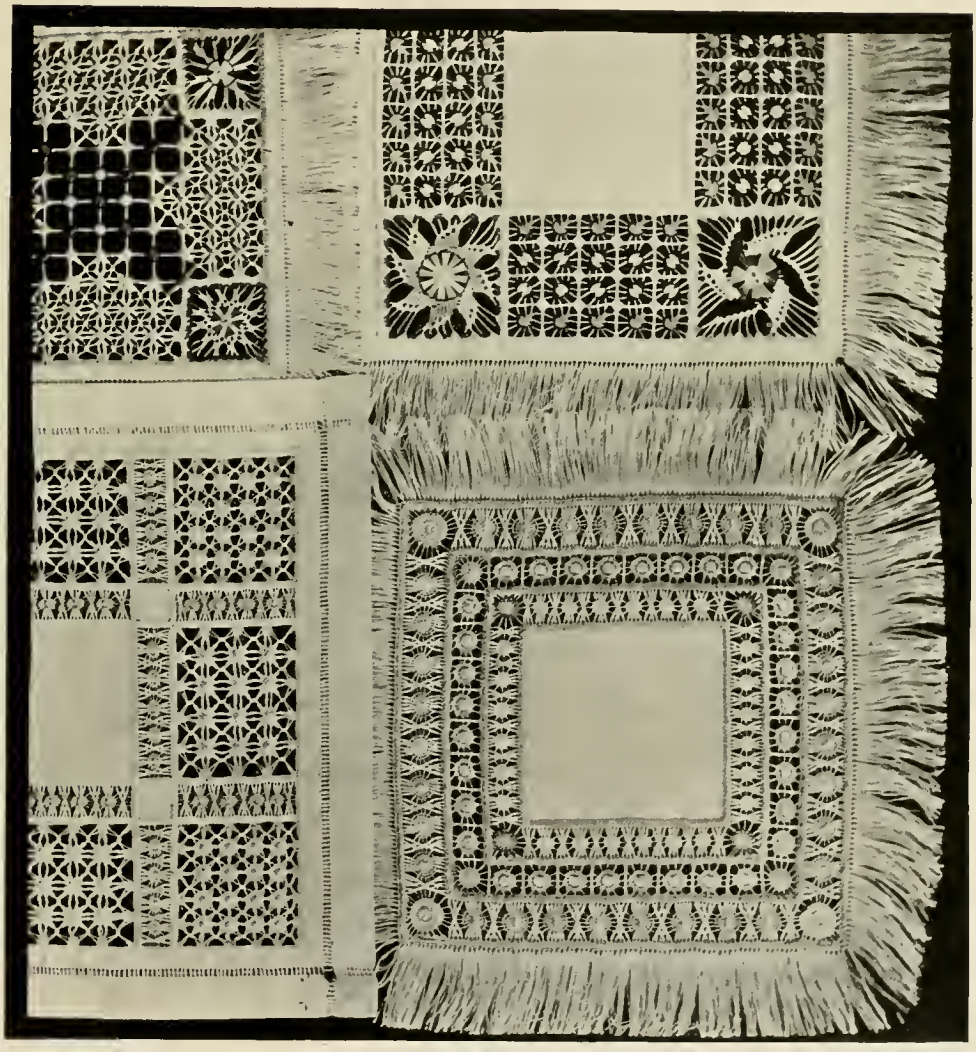
Second one described is the one with threads lifted through the entire piece. Size of piece eight inches; fringe, one inch. Margin of one fourth inch between fringe and buttonholing. Corners one and one-fourth inches square. Threads are lain in corners and work done as described in No. 8 design, woven with $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$; pnik, $_{2}{}^{5}{}_{8}{}^{7}{}_{6}{}^{3}{}_{0}$; green, $_{2}{}^{8}{}_{7}{}^{0}{}_{8}{}^{6}{}_{2}$. The remainder of square opened with space one-half inch square, leaving six or seven threads to be wrapped. See cut No. 7 in center of piece, while between corners outlining threads are lain each side of jewel, and star figure woven around jewel. See cut No. 10. One border is opened thus: jewels of yellow filo, $_{2}{}^{5}{}_{6}{}^{0}{}_{3}{}^{3}{}_{2}$. Star figures of blue, $_{2}{}^{6}{}_{2}{}^{2}{}_{7}{}^{5}{}_{1}$. Wrapping in center with rose filo, $_{2}{}^{1}{}_{8}{}^{4}{}_{8}{}^{4}{}_{2}$. Jewels of green, $_{2}{}^{7}{}_{6}{}^{8}{}_{2}{}^{3}{}_{3}$, $_{2}{}^{7}{}_{6}{}^{8}{}_{2}{}^{2}{}_{1}$. Fine linen and single threads.

Description of Piece with Hem

Size of piece ten inches; hem three-fourths inch, with a finish of double hemstitching. See cut No. 3. The buttonholing was then arranged as is shown, following cut No. 3. The entire piece can be planned in this way. Width of wide border two inches. Narrow border three-fourths inch, extending across wide border, forming corner square and space between. The corners and spaces between are opened after the bar style. Space one-half inch with six or seven linen threads between. Jewels of white filo $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$, are lain over all sections, then outlining threads of white spool silk lain each side of jewels in corners. Webs are woven from wrong side of piece around the jewels with an edge finish of weaving back and forth on linen and outlining threads. In the space along sides of piece the outlining threads are lain as in corner. Linen strands were divided in the weaving, making four parts around each jewel. Outlining threads are bound to a center and tied with a smooth knotting.

The beginning and weaving of narrow borders is fully given in cut No. 5. The soft tints of pink and green would be most beautiful in toning the work. Hemstitch with fine cotton No. 80. Buttonhole and weave with white filo $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$. Piece with wheel corners is ten inches, with fringe one inch. Margin of one-fourth inch between fringe and border. Width of border two inches. Arrange buttonholing first; border next thing in view; spaces between corners are divided into four parts one way and five the other, with six or seven linen threads between each part to be wrapped. In this wrapping was done in pink, $_{2}{}^{5}{}_{4}{}^{7}{}_{7}{}^{3}{}_{3}{}^{5}$; jewels of white, $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$. Three outlining threads lain each way through cords with white spool silk. Fan figures of green filo, $_{2}{}^{8}{}_{7}{}^{0}{}_{8}{}^{7}{}_{3}$, are woven in two spaces, and figures of pink, $_{2}{}^{5}{}_{4}{}^{7}{}_{7}{}^{3}{}_{3}{}^{5}$, edged with green, $_{2}{}^{5}{}_{4}{}^{8}{}_{5}{}^{2}{}_{2}$, in two center spaces. The corner figures are explained in cut No. 8, and on page of corner studies use pink, $_{2}{}^{5}{}_{4}{}^{7}{}_{7}{}^{3}{}_{3}{}^{5}$; green, $_{2}{}^{8}{}_{7}{}^{0}{}_{8}{}^{7}{}_{3}$ and $_{2}{}^{5}{}_{4}{}^{8}{}_{5}{}^{2}{}_{2}$; white, $_{2}{}^{6}{}_{0}{}^{1}{}_{0}{}^{4}{}_{1}$. Remove from frame and fringe.

No. 40. Four Doilies Shown



No. 40.

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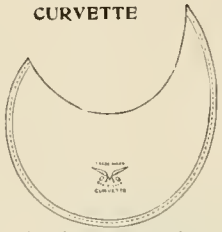

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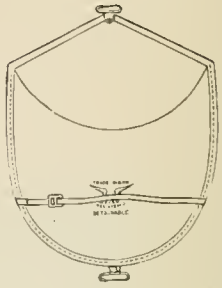

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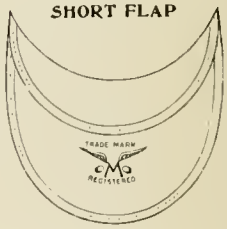

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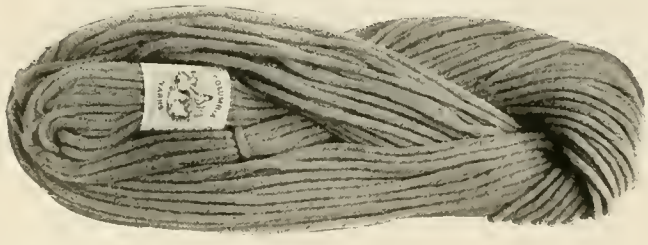

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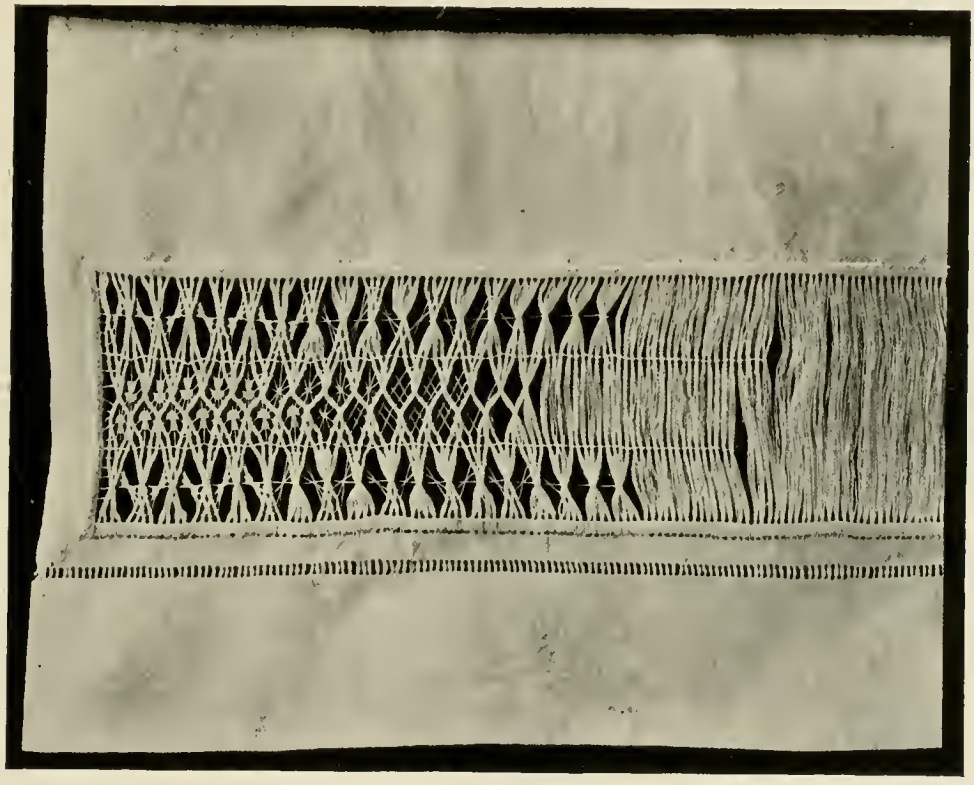
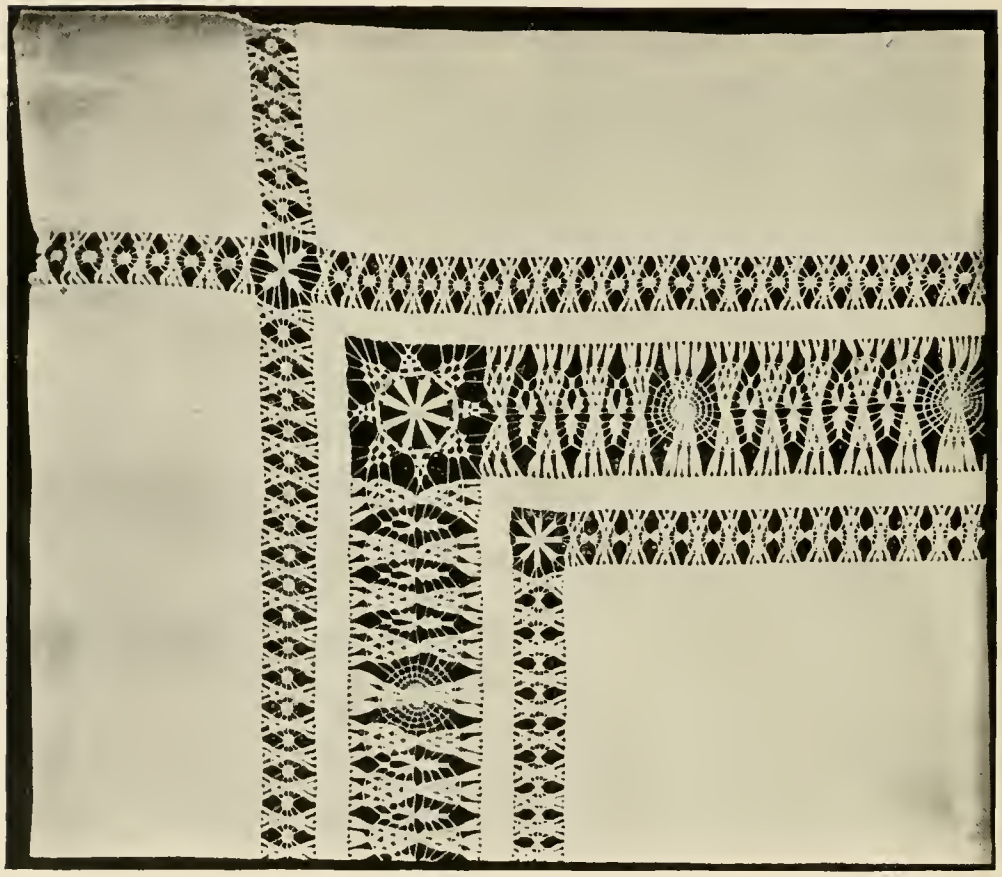
No. 41. Sideboard, Dresser or Towel End



No. 41. SIDEBOARD, DRESSER OR TOWEL END

As the stitches of this border are so nearly like others throughout the book, this cut is left in detail. A plea that a careful study be given the detail and an adherence to measurements will result in understanding the border. A figured linen was the material used; mercerized thread for buttonholing and weaving; spool cotton, No. 40, for outlining thread. Width of hem two inches, finished with double hemstitching; width of border three inches. This was first divided with the knot-stitch into three parts; each part was then treated as a separate border. The middle division is a trifle wider than those on either side.

No. 15. Border for Lunch-Cloth.



No. 15. BORDER FOR LUNCH-CLOTH

In this design three borders are united in a border for lunch-cloth. Square linen the required size. This was forty-four inches; hem, one and three fourths inches; measure twice the width of hem and gauge by drawing threads for first small border, which is three fourths inch wide; hemstitch on both sides before drawing for wide border, which is one and one fourth inches wide; buttonhole around corners and hemstitch space between; border three eighths of an inch; third border, three fourths inch; buttonhole corner and hemstitch. The piece is now ready to adjust to frame. In case pieces are too large for frame, adjust one fourth. The narrow borders each have five outlining threads; cross the corner diagonally; the one is divided into four parts, the other into eight parts. The wide border has nine outlining threads, six strands of linen being bound together. This border is broken by web figures. The corner is divided into eight parts, using five threads to each. Use 80 cotton for hemstitching, Corticelli spool silk, pearl white, letter A, for outlining, using filo Corticelli 614, B. & A. 2001, for weaving. Plain satin damask was used.

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Ladies who have once used our Dress Silks say they have never found any in the market, at any price, which give as satisfactory service. A dressmaker who makes hundreds of garments a year, upon using our Taffeta for the first time, states that she found it so pliable that it could be drawn through a small hoop and so firm that, when the finished skirt was placed on the floor, it stood alone.

YOUR NEXT SILK WAIST, SKIRT OR DRESS LINING will please you better and give you better service than the best you have ever worn if made of our Dress Silks. **Buy the Best.** Your garment will last twice as long and give you twice the satisfaction every day you wear it.

The Dress Silks in the following list will give you **Best Value, Best Service and Best Satisfaction:**

Black Silk Taffeta, Colored Silk Taffeta (Popular Colors), Black Silk Peau de Soie, Black Silk Satin, Colored Silk Satin (Grays and Tans for Linings), Black Silk Duchess, Colored Silk Duchess (Popular Colors), Black Silk Peau de Cygne, Colored Silk Peau de Cygne (Popular Colors), Black Silk Louisine, Colored Silk Louisine Popular Colors), Black Silk Armure, Colored Silk Armure (Popular Colors).

SAMPLES furnished on receipt of request with 4 cents for each sample. In writing us about Colored Dress Silks be sure and enclose clipping of goods you wish to match. In reply to all such inquiries, we will immediately send samples, giving width, prices and full information as to how and where the goods can be obtained.

Your Money Back, if any of our goods upon receipt do not prove entirely satisfactory.

ADDRESS

The Brainerd & Armstrong Co.,

45 UNION STREET, = = = NEW LONDON, CONN.

[TRADE MARK]

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IN the past, many inquiries have been received, asking for reduction in price to *Clubs*, of twelve or more. Also to agents. I will at all times allow lowest wholesale prices. The book is a teacher. No outlay for lessons. Please write for particulars.

MRS. ISAAC MILLER HOUCK

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WEARS LONGEST AND HOLDS STRONGEST

I can personally recommend the Corticelli Spool Sewing Silks, having used them for twenty years.

Sincerely,

THE AUTHOR.

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